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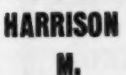
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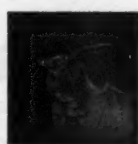
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MME. SCHUMANN-HEINK OPENS ANN ARBOR'S FOUR DAY FESTIVAL

Huge Audience Stands in Tribute to Famous Diva—Howard Hanson Conducts World Premiere of His Own Heroic Elegy, Commissioned by National Beethoven Centenary Committee—Stock Leads Chicago Symphony at Orchestra Concert—Performance of Carmen a Treat—Work of Choral Union Superb—Distinguished Soloists Participate—Children's Chorus Pleases—Borowski Conducts His Own Fantasie-Overture, Youth-Ovation for Director Earl V. Moore

ANN ARBOR, MICH.—Frederick Stock, Schumann-Heink, and Howard Hanson made memorable the initial concert of the thirty-fourth annual Ann Arbor May Festival, May 18, in a program of musical excellence and historic significance. For fifty years Ernestine Schumann-Heink has been appearing before the public in concert and opera. Twenty-six years ago she sang for the first time in Ann Arbor under the baton of Doctor Albert A. Stanley, founder of the Ann Arbor May Festival. Since that time she has appeared many times, and has endeared herself to concert goers. Two years ago tentative arrangements were entered into for her festival appearance at this time. Despite the fact that she persistently declined festival engagements, this year, for old times sake, she consented to say good-bye to her friends here on this occasion. During the program she was obliged to make a short speech in which she touched upon her life's career and her contact with Ann Arbor. At the conclusion of her address the entire audience, more than five thousand, spontaneously rose to its feet and dead silence prevailed. It was a tribute worthy of this great artist.

Frederick Stock and his band of Chicago Symphony players have participated in the May Festival annually for twenty-four years, and like Schumann-Heink he has become a vital feature of the event. He is loved and respected by the vast throngs which have attended the festivals during these years, and the management is continually besieged by requests from all sides that Mr. Stock and his players be invited to come to Ann Arbor so long as it is humanly possible.

The program was notable for the triumph of another distinguished visitor, Howard Hanson. In contrast to the long record of attainments of those just mentioned this young American has in two years endeared himself to Michigan. Dr. Hanson, director of the Eastman School of Music, Rochester, N. Y., who appeared at last year's festival, was again in evidence as guest conductor. He had been commissioned by the National Beethoven Centenary Committee to compose a suitable commemorative work and chose for this high honor the Heroic Elegy. The same committee invited the Ann Arbor Festival authorities to give the work its world premiere, and so along with Frederick Stock and Schumann-Heink this young American commemorated the great master's centenary conducting his own Heroic Elegy. And a stupendous work it is, solid, substantial, with artistic worth, which proved to be a high tribute to the man whose memory was being revered.

The orchestra opened the program with Handel's overture in D, and after Schumann-Heink had sung Erda's Warning (Act III, Rheingold) and Waltraute's Narrative (Act I, Götterdämmerung), presented Beethoven's Seventh Symphony. The intermission was followed by Hanson's Heroic Elegy, sung by the Choral Union with the orchestra again appearing in the Symphonic Poem, On the Moldau, by Smetana. Schumann-Heink sang a group of four songs, and made her farewell address, after which the program was brought to a close with Mr. Stock leading his men in Tchaikovsky's Finale from Symphony No. 4. Altogether the program was memorable, making this opening concert one of the most auspicious with which the festival has ever been inaugurated.

THE SECOND CONCERT

The second May Festival concert took place Thursday evening, May 19. It was designated Beethoven Centenary Program, and offered three numbers from that composer. The program opened with the Leonore Overture, following which the Funeral March from the Eroica Symphony was played, and then came Missa Solemnis, solo parts being taken by Betsy Lane Shepard, soprano; Elsie Baker, contralto; Arthur Hackett-Granville, tenor; William Simons, bass; Palmer Christian, organist; the Chicago Symphony Orchestra; the University Choral Union, with Earl V. Moore, conductor, Mr. Stock having conducted the two previous numbers. While the program was primarily a Beethoven centenary, it was also made a memorable program in honor of two distinguished members of the Uni-

versity of Michigan faculty who had just been laid to rest: Francis W. Kelsey, since 1889 president of the University Musical Society and professor at the University of Michigan, and Alfred H. Lloyd, dean of the Graduate School of the University of Michigan. In special honor of these men Conductor Moore at the last moment changed the program to include the Funeral March from the Eroica Symphony. The great masterpiece of the evening's performance was, of course, the Beethoven Mass, a difficult work, rich in religious effect and most effectively chosen for such a commemoration. Mr. Moore proved himself an able conductor and a thorough trainer of singers. The work was faultlessly performed, and showed the Ann Arbor Choral Union able to cope with its difficulties in a most satisfactory manner.

SCHOOL CHILDREN PLEASE

Friday witnessed two outstanding concerts in the series of Ann Arbor May Festival programs. In the afternoon 500 school children under the baton of Joseph E. Maddy,

NORTH SHORE FESTIVAL DRAWS LARGE THRONGS FROM NEARBY TOWNS

Elijah the Initial Offering, With Stevens, Althouse, Louise Loring, and Doris Doe as Soloists Together With Festival Chorus of Eight Hundred—Johnson and Levitzki Heard With Orchestra—Austral and Stevens Participate in Vaughn Williams' Sea Symphony—Beattie Directs Children's Chorus of 1500 With Braslau the Featured Artist—Anna Case and Tibbett Sing—Chicago Symphony Under Stock's Leadership a Tremendous Asset

EVANSTON, ILL.—The North Shore Music Festival, which at one time loomed as a close rival of the Cincinnati festivities, is being outdistanced as far as publicity and interest are concerned not only by the famous biennial at Cincinnati, but also by several other annual festivals that take place in various communities in this country.

As a matter of fact, the management of the North Shore Music Festival is quite correct in having the festival known only throughout the North Shore district, for though at each concert there were quite a few empty seats, it is from Evanston, Winnetka, Winnetka, Hubbard Woods, Kenilworth, Glencoe, Highland Park, Ravinia and Lake Forest that this festival draws its support, as Chicagoans are not very much interested in what is going on musically in Evanston. When one goes to Cincinnati during a festival, one finds many out-of-town concert-goers assembled for the purpose of witnessing the festivities, and every good Cincinnati greets you with: "You came to Cincinnati just to hear the festival, did you not?" The same spirit exists at Ann Arbor, Mich., and at other festivals visited in former years by this reporter. However, we have yet to be asked either in Evanston or in Chicago if we knew that a festival were taking place in that lovely Chicago suburb between May 23 and 28.

FIRST CONCERT, MAY 23

We were told that we are not very well liked in Evanston due to the fact that we always find something derogatory to write concerning Dean Lutkin and his chorus; that Evanstonians have stated that probably the writer has an ax to grind; that several critics on Chicago daily papers always find occasion to sing the praise of the concerts and its participants, and one or two added, there may be a reason. Indeed there is a reason—more than one—as discovered during the performance of Elijah on the opening night. For example, one noted the listless attitude of the Chicago Symphony Orchestra members under Dean Lutkin, as those virtuosos that make up the personnel of the orchestra do not seem to hold great respect for the desires of the dean, and the accompaniments they gave the chorus and soloists would not do credit to a school orchestra, far less to an organization which has been called by at least one critic the "premier orchestra of the country." Then, an unprejudiced writer must say truthfully that the choristers did not sing well—some of the attacks were all wrong and on more than one instance several tenors started singing a few bars too soon and the confusion that resulted must have been noted by other reporters as well as laymen, unless they are all deaf. Elijah must be well given; otherwise, it is a tedious work even though its music flows with continuous melodies. It must be well rendered, otherwise the beauty of the melodies is lost and they become commonplace.

Had all the soloists been as efficient as Horace Stevens, who sang the title role, the deficiency of the orchestra and the choristers would have been completely obliterated, for though we have heard many performances of Elijah here with numerous baritones of big reputation, we do not recollect a more potential one than that of the English baritone, who on this occasion made a most successful debut in these surroundings. Stevens is not a shouter; he is a master singer, one who knows the score so well that he sings without the notes—as a matter of fact, his score was closed throughout the evening. He knows the traditions too, the correct tempos, and he also knows how to modulate his voice to express each demand of the composer. His work deserves all the superlatives of the English vocabulary, but we will content ourselves by stating that his performance was immense in every respect—an unforgettable one!

Paul Althouse, the popular tenor, won anew the admiration of the community, not only through the sheer beauty of his voice but especially by the artistic manner in which he sang the music given to the tenor. Also well deserving favorable comment is the impeccable manner with which Althouse projects the words so that the English text is understandable, and by so doing adding materially to the pleasure of the listener. Louise Loring, soprano of the Chicago Civic

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MIECZYSLAW MUNZ,

who is spending his vacation, as usual, in Europe, having concluded his fifth consecutive American tour of over twenty-five engagements. These included appearances as soloist with the New York Philharmonic, Cincinnati and Boston Symphony Orchestras, three recitals in each of the above mentioned cities, and two in Syracuse, Meadville, Springfield, Dayton, Lexington and Louisville. Mr. Munz will play fifteen dates in Poland before returning to America, also making some appearances in France and Austria. His sixth season, under Haensel & Jones, will open with a re-engagement with the Cincinnati Symphony Orchestra on December 2 and 3, followed by a date in Columbus, Ohio. Between concerts, during 1927-28, Mr. Munz will hold a special master class, as well as individual instruction in piano repertory, at the Cincinnati Conservatory of Music, where Leo Polskee is his assistant.

Supervisor of Music in the Ann Arbor Public Schools and a member of the faculty of the University School of Music, occupied the center of attraction. Among other offerings they performed Earl V. Moore's Voyage of Arion, written for children's voices with baritone solo, which was sung by Barre Hill.

Lea Luboshutz graced the same program with two appearances, first offering Adagio and Finale from Concerto in G Minor for Violin and Orchestra (Bruch), and later in the program in a group of solos, all of which she played as only a master can. Luboshutz stands out as one of the greatest violinists of the day. She possesses poise, character, and musicianship of the highest order, and in her playing she assembled all of these resources and gave them to an enthusiastic audience.

In the same program three young pianists, students of the University School of Music (Elizabeth Davies, Ethel Hauser, and Dalies Frantz) united their pianistic resources

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WHY MODERN MUSIC NEEDS A LARGE APPARATUS

An Unpublished Letter by

GUSTAV MAHLER

[Editorial Note.—The following letter of Gustav Mahler, contained in the Hinrichsen autograph collection in Leipzig, answers a question which many a music-lover must have asked himself, even if he did not dare to ask it out loud: Why does modern music, the music of the post-Wagnerians, which is smaller in content than the music of the great classics, require such a huge apparatus to deliver its message? Why, if Beethoven and Mozart were content with a "classic" orchestra, and with simple dynamic signs, must the modern composer have a gigantic orchestra and overload his scores with thousands of minute expression marks? Does he think his music is so much greater and needs so much more careful treatment? Is it mere caprice, or a confession of weakness?

The young lady to whom this letter is addressed—Fräulein Gisela Tolnay—was not afraid to ask the question, and she asked it of one whom she regarded as one of the worst offenders. Gustav Mahler not only employed an inflated apparatus and inflated forms, but he cluttered up his scores with such a multitude of expression marks and directions that even some of his loyal exponents among the conductors consider some of them superfluous and far-fetched. The letter shows, however, that Mahler regarded all this as a matter of natural development, thinking that music, like modern life, was bound to become more and more complicated and diversified. Whether one agrees with him or not, his argument is plausible and shows how he pondered the problem for himself. Valid or not, so far as the future is concerned, his argument is a sound historical explanation of the development of music to an apex from which it now seems about to descend.—C. S.]

(The Letter:)

[Translated from the German.]

DEAR MISS:

Although it is not easy to persuade me to enter into correspondence, and my best friends have to complain of me on that score, I yet feel tempted to answer one question in your last letter: "Is such a great apparatus as the modern orchestra necessary for the expression of a great thought?"

I must begin a long way back in order to make it clear to you how I see the matter.

You seem to have surveyed musical literature, and I assume that old and older music up to Bach is not quite unknown to you. Have you not noticed two things: firstly, the further you go back in time, the more primitive are the expression marks, i. e., the more do the authors leave the interpretation of their ideas to the executants? For instance, in Bach we only in the rarest cases find an indication of tempo or other hints how he wishes the music performed, even the greatest differences, such as that between *piano* and *fortissimo*, are missing (where you do find them, they have usually been added later by the publishers, and generally, too, quite wrongly). Secondly: the further music develops, the more complicated becomes the apparatus which the composer employs for the expression of his ideas. You have only to compare the orchestra which HAYDN uses in his symphonies with the orchestra which Beethoven demands for the Ninth Symphony—to say nothing of Wagner and the later composers.

How is this? Do you believe that a thing like that can be chance, or even an unnecessary extravagance on the part of the composer, born of arrogance or caprice?

Now I will tell you my opinion. Music was in its beginnings only "chamber music," that is to say designed only to be heard in a small room before a small audience (often consisting of the players alone). The emotions which formed its basis were, as suited the age, simple, naïve, picturing only in their roughest outlines the experiences of the soul—joy, sadness, etc. The "Musicantes" were sure of themselves; they moved with no uncertain tread in a circle of ideas which was quite familiar to them, and on the strength of a strictly defined skill and a craftsmanship infallible within its own limits. Therefore the composers gave no instructions; it was understood that everybody would feel and hear this music aright. There was hardly any amateur music (Frederick the Great and others like him were probably isolated instances), but the aristocratic propertied classes allowed paid and practised musicians to play to them in their homes, and therefore compositions were not maltreated by ignorant muses. Very often indeed the author and music-maker were one and the same person.

In the Church, which was naturally the principal sphere of this art, and whence indeed it came, everything was by the nature of the case conditioned by the ritual. In a word, the composers did not fear to be misunderstood, and were content with sketchy indications for their own use without giving any special thought to the fact that others would have to interpret their works, or that perhaps they might be interpreted wrongly.

As time went on they probably had some bad experiences, and then hit upon the idea of communicating their intentions to the executants by signs which could not be misunderstood. Thus gradually arose the extensive system of a language of signs which—like the heads of the notes that show the pitch of the tones—gave definite instructions for the tempo, or the volume of sound.

Hand in hand with this, however, there also went the adoption of newer elements of sensation as subjects for imitation in tones, i. e., the composer began to absorb into the sphere of his activity other, deeper, and more complicated aspects of his emotional life—until, with Beethoven, the new era of music began. From now onwards it is not only the fundamental tones of a mood, i. e., simple joy or simple grief, etc., but also the transition from one to the other. In other words, conflicts, external nature and its influence upon us, humor, and poetic ideas become the subjects of reproduction in music.

Here no signs, however complicated, were sufficient, but instead of entrusting to the single instrument such a rich palette of colors (as Herr August Beer would say), the composer took one instrument for each color (the analogy is of course contained in the word "tone-color"); so the

modern—the "Wagner"—orchestra grew gradually from this necessity.

I have now only to mention the external impulse for the increase of the musical apparatus. Music became more and more common property—the number of hearers and players grew larger and larger.

The "chamber" developed into the concert room, and the Church with its single instrument, the organ, became the Opera House. You will see more clearly, if I summarize once more: we, the moderns, need such a great apparatus in order to express our ideas, be they great or be they small, firstly, because we are compelled, in order to protect ourselves against wrong interpretations, to distribute the numerous colors of our rainbow among different palettes; secondly, because our eyes have been taught to see in the rainbow even more and more fine shades, and ever more delicate and subtle modulations, because we, in order to be seen by the multitude in the overgreat spaces of our Concert Halls and Opera Theaters must also make a great noise.

You will now in the manner of ladies, who can hardly ever be convinced and are at best only persuaded, object: "Yes, was Bach then smaller than Beethoven, or is then Wagner greater than he?" Then I will say to you: "You little tormentor" (really tormentor, for I have been plaguing myself for nearly an hour with this letter). To answer this, you must address yourself to one who can survey the whole spiritual history of humanity at a glance. We are just what we are! We "moderns"! Even you are such. If I now prove to you that you, little tormentor, require a larger apparatus for your life than the Queen of England in the 17th Century, who, as I recently read, got for her breakfast a pound of bacon and a pot of beer, and in the evening kept boredom at bay by spinning or similar work by the light of a tallow candle in her woman's apartment—what will you say?

Therefore away with the piano, away with the violin! They are good for the Chamber if you are alone, or in the company of a good friend, and wish to realize the works of the great masters as an echo, just as an engraving can recall to your memory the brilliant colors of a Raphael

or a Böcklin. I hope I have made myself clear, and in that case I shall not be sorry to have dedicated one hour of my life to you, who have shown such ample confidence in one unknown to you.

As my letter has become so long, I shall be glad to know that I have not written in vain, and shall be obliged if you will tell me whether it duly reached you.

With best wishes,

GUSTAV MAHLER.

Hamburg, 7/11/1893.

Rosa Ponselle Entertains

Rosa Ponselle wound up her season last week and is enjoying her beautiful home on top of an apartment house on Riverside Drive, where she will remain for a brief spell before going to Lake Placid for the summer months. Prior to leaving town, however, Miss Ponselle will go to Camden, N. J., to make some recordings for the Victor Talking Machine Company.

The young singer is very popular with her associates at the opera house and when in town she is surrounded by them as often as time will permit. One evening last week, Miss Ponselle decided to have just a couple of the Metropolitan Opera "family" for a spaghetti supper, which finally evolved itself into a buffet supper. The evening proved one of charming informality. After supper, Earl Lewis brought out his Pathé motion picture machine and showed several reels he had taken when the company was on its spring tour. In these Rosa Ponselle and Borj were caught "driving off" on the golf course in Atlanta, while Frances Peralta proved a perfect milk-maid. Ina Bourskaya, Earl Lewis, Giovanni Martinelli, James Wolfe, Giuseppe Bamboschek, Conductor Serafin, Mr. and Mrs. Frank Warren, Edward Ziegler and his daughter, Suzanne, and a number of others were also noted. Much to the amusement of everyone present, Rosa Ponselle exclaimed on seeing a close-up of herself: "I guess I'll stick to singing, instead of the movies."

Among those present were: Mr. and Mrs. Bertold Neuer, Mr. and Mrs. Stuart Ross, Edward Ziegler and his daughter, Florence Easton, Francis MacLennan, Mr. and Mrs. Jack MacLennan, Julia Claussen, Captain Claussen and their daughter, Sonia; Martha Attwood, Frances Peralta, Joseph Landau, Joseph and Josephine Vila, Marie Novello, Edith Prilak, Romano Romani, Mr. and Mrs. Earl Lewis, and others.

MANY AMERICANS IN PARIS CONCERT HALLS

Mahler's Fourth Symphony Fails to Please French Audience—Irene Scharrer Makes Paris Debut, Also Maier and Pattison

PARIS.—The Salle Gaveau is always crowded to the doors whenever the Straram orchestra plays. This series of concerts has been a most pronounced success. The programs always contain something new, or some unknown work of an old composer. At the last concert the fourth symphony of Gustav Mahler was the most important work on the program. It was heard with close attention, but did not rouse the enthusiasm of the audience. Its odd mixture of phrases in the manner of early Beethoven and Mozart, together with Viennese sentiment and comic opera passages, form a work which is as much like a serious symphony as an after dinner story is like a great novel. The rest of the program consisted of a cello concerto by Ibert, brilliantly played by Emmanuel Feuermann, and a kind of symphonic poem by Delvincourt, called *L'Offrande à Siva*. It is a full orchestral description in musical sounds of an Indian romance, and it probably describes the story as well as Debussy's piano piece portrays a cathedral engulfed.

The old hall of the Conservatoire was well filled with the friends of the contralto, Jenny Sonnenberg, who made her reappearance in Paris on May 7, after an extended tour in South Africa and in Germany. Her rich, deep, musical voice had ample scope in a varied program of English, Italian, French, and German works, ranging all the way from Handel and Maddison to Chausson and Wolf. Her hearers insisted on extra numbers and many recalls. The vocalist was ably assisted by the pianist, Adolphe Hallis, and by the excellent accompanist, Eugene Wagner.

Alice Tully, a young American vocalist, made her first appearance in Paris a few days ago at an orchestral concert, with the Padeloup Orchestra, conducted by Rhené-Baton. The orchestral program was more or less conventional, with Schubert's Unfinished Symphony as the chief item. The interest of the concert lay in the singing of Alice Tully. Her diction proved to be excellent, her voice rich and powerful, her manner pleasing. Nervousness and inexperience were doubtless accountable for the occasional misplacing of some tones of her voice, which at times sounded guttural and covered. But the future of this artist looks unusually brilliant. The Salle Gaveau was filled to capacity with a very fashionable audience.

MARGUERITE MORGAN PLAYS STRAVINSKY

The old and historic hall of the Pleyel piano house was filled to the doors with the friends of Marguerite Morgan, who gave the first of her Paris recitals for the season there immediately before her London appearance. What the venerable walls of the hall would have said, could they have spoken, is not to be reported. But the half hour of Stravinsky must have jarred on the bricks and mortar which had vibrated to the new music which Chopin played in this same hall eighty years earlier. Did Chopin receive more applause than Marguerite Morgan got when she dashed through the acrid Serenade of Stravinsky? Her reading of this peculiar work was authoritative, no doubt, for the composer himself had given the pianist two afternoons of his time when she played in Nice by the Mediterranean in the windy month of March. Many recalls and extra numbers rewarded the recitalist for her interpretation of Chopin. Was it a graceful compliment or mere chance which made her play the Tango of Albeniz, as arranged by Godowsky? For among the pianists present were Godowsky and Arthur Shattuck. A second recital is announced in the same hall early in June.

Paul McCool, an American who has spent several months in Paris as an earnest student of the piano and its literature, gave his second important Paris recital in the Salle des Agriculteurs to an audience which was moderately enthusiastic. The pianist has a good technique, a musical touch, and is evidently dowered with considerable talent. He errs on the side of gentleness and lack of speed, however. There is a golden mean between smashing the piano and lulling

the audience to slumber. My long experience teaches me that an excess of virility is more acceptable to the public than a lack of it.

IRENE SCHARRER MAKES FINE IMPRESSION

Irene Scharrer came over from England and gave a vigorous and rhythmically compelling interpretation of Schumann's G minor sonata. Her playing of Beethoven's Romance in G was poetic in the extreme, but I found some of her Chopin numbers unduly robust. She left an excellent impression, however, and was compelled to play an unusually extended number of extra compositions before her audience would disperse. She should return to Paris very soon where she could soon be an established favorite. She had a good audience for a comparatively unknown artist. Many an old timer cannot draw so many people to the Salle des Agriculteurs.

Maier and Pattison, the Heavenly Twins of the pianist world, gave one of their inimitable two-piano recitals in the hall of the Conservatoire on the fourth of May. In the words of George Colman, they are "like two single gentlemen rolled into one." Everybody who has heard them play will of course remember the unanimity which makes their playing sound like the solo performance of a giant. Some years ago in New York, when they first appeared in that city, I said they sounded like Anton Rubinstein, and I have never had occasion to change my opinion. The audience was very enthusiastic about them, and deservedly so.

MORE AMERICANS

The American violinist Dushkin and the American pianist Webster have been giving a number of joint recitals of late which are well above the level of the average concert. The program for the recital of May 6 contained four sonatas, Bach's E minor, Mozart's B flat major, Debussy's and Cesar Franck's. The serious works of these young American artists is worthy of mention, because too many Frenchmen have come to think of American music as jazz work done by colored performers.

The Salle Gaveau was packed to suffocation by the admirers of the violinist Georges Enesco when he played three works with the accompaniment of the Lamoureux orchestra a few days ago. He selected Schumann's Fantasia, Mozart's E flat major concerto, and the Brahms concerto. His intensity of feeling causes him to injure his good tone by pressing too heavily on his bow at times. But there can be no question of his merit as an interpretive artist.

MORINI TRIES THE OPERA

Erica Morini is a brilliant violinist, no doubt, and especially successful in works demanding dash and rapid passages rather than poetry and deep feeling. She was ill advised in choosing the Opéra for the scene of her last recital. The audience which came to hear her would have been important in a smaller hall. But in the vast spaces of the Grand Opera House her hearers looked forlorn. Her playing was up to the usual high level of efficiency, but it failed to rouse the old time enthusiasm. Misery likes company.

Vladimir Shavitch passed through Paris a day or two ago on his way to conduct some concerts in Spain. He told me he would return to Paris later in this season to conduct an orchestral concert, possibly the ninth symphony of the centenary composer.

Oscar Fried is also contemplating giving the same work here very soon. In fact the chorus is rehearsing. Beethoven cannot complain of neglect at present. His Missa Solennis was again performed last week—this time in Franck's old church of Ste.-Clotilde. And now I see that the Requiem of Berlioz is announced for Notre Dame. Who says that the times are not moving?

CLARENCE LUCAS.

LONDON SEASON AUSPICIOUSLY BEGUN

Plenty of Wagner at Covent Garden—Over-Production of Pianists—Tito Schipa, Rudolph Ganz, Wanda Landowska and Elly Ney Among the Visitors—Johann Strauss Concert Fills Albert Hall

LONDON.—Covent Garden has started, the weather is fine and the London "season" is well under way. The opera was auspiciously launched with a well-nigh perfect performance of *Rosenkavalier* the details of which have already been cabled to the *MUSICAL COURIER*.

The feature of the opening week was Mozart's *Entführung* aus dem Serail, given for the first time by the London Opera Syndicate. Despite the fact that the cast was the same which made the Munich productions famous, this performance was distinctly below the German standard. The ensembles were often uncertain and even Bruno Walter could not turn a rough and ready orchestra into the quasi chamber music ensemble which the finesse of Mozart demands.

Maria Ivogün, who sang Konstanze, was obviously indisposed, and there were painful and out-of-tune moments in her arias as well as some of the ensembles. But Karl Erb, as Belmonte, a newcomer in London, proved himself to be that rare bird, a tenor capable of handling a Mozart melody like a musician. Bender as Osmin, with Elisabeth Schumann as a reliable Blondine and Wilhelm Gombert as a lively Pedrillo, were responsible for the most delightfully acted—and perfectly sung—ensembles of the evening.

There was some mystifying stage management and a strange mélange of scenery, ancient and modern, and the production as a whole proved that Mozart operas require more care and cultivation than a short season by a casual company is able to afford.

The rest of the season so far has been devoted to Wagner. The complete Ring and Tristan have been performed; also Parsifal. No details can be given about these performances, for the foreign press has been relegated to second nights, and these have no value, for the *MUSICAL COURIER* which is presently a "news"-paper. For the fagged critic who has to try, at least, to say something different about each performance this is somewhat of a blessing in disguise, for the singers are the same as in previous years and their achievements have often been extolled (or otherwise) from various music centers of Europe.

GANZ CONDUCTS HIS OWN CONCERTS

Concert life might, at the moment, be termed piano life, so numerous are the recitals of pianists. One of the most conspicuous among them has been Rudolph Ganz, whose simultaneous appearance as soloist and conductor was an innovation for London. He conducted the London Symphony Orchestra through Berlioz's *Roman Carnival Overture*, Beethoven's eighth symphony, Strauss' *Death and Transfiguration* and the *Meistersinger Overture*. The performance of Liszt's E-flat major concerto by means of Ganz's Duo-Art record made less of a stir than might have been expected, although the perfection of the reproduction was duly admired.

As a conductor Ganz made a very good impression in spite of an orchestra that consisted chiefly of deputies. Incidentally, it cannot be impressed too strongly on Americans that the high season here is the worst time of the year to appear with orchestra, for most of the regular players are always engaged at the opera. At a subsequent piano recital Ganz aroused great enthusiasm with his usual authoritative, musically playing of works by Haydn, Schumann, Chopin, Liszt and Debussy.

AMERICANS

Martha Baird heads the list of American pianists who have been heard of late. She was the soloist at the last regular concert of the London Symphony Orchestra, playing the Mozart G major concerto with technical perfection though with an almost self-effacing modesty. Sir Thomas Beecham was in command, conducting Brahms (third symphony) and Beethoven (second symphony) not in his happiest manner, the feature of the evening being a pleasing new rhapsody for viola and orchestra by W. H. Reed, the orchestra's genial concert master. The viola was played magnificently by Lionel Tertis.

Guy Maier and Lee Pattison, two Americans new to London, caused a sensation by their almost uncanny unanimity of feeling and playing which nevertheless has an unexpected quality of spontaneity about it. Warm approval of their performance was unanimous. Still another newcomer was Marguerite Morgan, whose playing revealed a poetic feeling and delicate coloring that charmed her listeners, especially in a group of Chopin. Miss Morgan also introduced London to the doubtful charms of Stravinsky's *Serenade*. Likewise worthy of mention was the successful debut of the young American, Beveridge Webster.

The most recent pianistic visitor is Wanda Landowska, who has just given the first of two recitals where piano and harpsichord alternate. Her clear, delicate tone, astonishingly rapid passage work and consummate phrasing and sense of rhythm aroused general admiration and delight. Another visitor is Elly Ney, who created a deep impression with her imposing rendering of the Hammerklavier sonata (Beethoven's opus 106). For sheer virtuosity and brilliance it would be difficult to surpass Ilona Kabos, a young Hungarian pianist, who at her first London recital also showed fine musical feeling and insight.

Well established favorites have also been heard from, as for instance Jan Smeterlin, Solomon and Evelyn Howard-Jones, who easily ranks among the foremost English pianists and who has just finished a highly successful series of three Beethoven recitals. José Iturbi, well on the way to being a favorite, has dazzled a good size audience with his somewhat meretricious brilliance.

SCHIPA A SENSATION

Tito Schipa made his London debut at a recital in Queen's Hall. Hardly anybody knew who he was, except the enthusiastic little Italian colony that occupied several rows of seats. They made things hum, and quickly the whole house was ablaze with that enthusiasm which is reserved in this world for tenors and real heroes. Both are said to be beyond good and evil, hence we say nothing about the propriety of Liszt's *Liebestraum* arranged for tenor obligato. But the voice!—the voice was lovely and people just wallowed in the glory of it. Des Grieux's Dream (beautifully sung) had to be repeated; and La donna è mobile (as an encore) was greeted with shouts. A glorious

entry to London, and a rebuke to an almost tenorless Covent Garden.

Otherwise few singers who are not connected with the opera have had the courage or desire to attempt holding the attention of a London audience. Elisabeth Schumann preceded her operatic appearances with one of the song recitals for which she is already famous here, and Tom Burke also made his first London bow in several years, at the Albert Hall. One of the few non-opera artists was Stuart Wilson, who, by the way, has been singing in an extended run of *Così Fan Tutte* at one of the theaters. He celebrated Brahms' birthday on May 7 by singing the beautiful cycle of Magelone Lieder with that rare sense of style and artistry for which he is noted.

BALOKOVIC'S SUCCESS

Numerically the violinists have also dwindled: Zlatko Balokovic had the field nearly to himself for his last recital. In an interesting program comprising a Mozart concerto, a Brahms sonata and short pieces by Chopin, Smetana, Manojlovic, Balogh and Nachez, his big, vibrant tone, assured technique and engaging personality won him solid success.

Another welcome violinist is Adolf Busch who, with his pianistic partner, Rudolf Serkin, has given two concerts devoted to Bach and Beethoven respectively. Sound musicianship, high ideals and perfect equipment characterize these two artists, who are slowly but very surely making a place for themselves in London's musical life. Vasa Prihoda has had two more appearances, one at the Queen's and the other at the Albert Hall, but with little more success than his first. The young American, Harold Berkley, on the other hand, was warmly received at his recent London debut.

A concert of Beatrice Harrison's was particularly interesting for the new and little known works she played. They included a sonata for cello and piano by Arthur Honegger (the first English performance), a new Pastoral and Reel by Cyril Scott and a Sonata in Dance Mood by Manlio de Veroli (also the first English performance).

THE LIGHTER VEIN

The routine of the musical season has been varied from time to time by lighter and more amusing diversions. One of these diversions was a Johann Strauss concert at the Albert Hall conducted by a nephew of the great composer, and so attractive did it prove that the huge hall was well filled, a most unusual occurrence on a fine day.

One of our favorite diversions, however, is Balieff and his *Chauve Souris*. There is little in his present repertoire which we have not heard or seen before, but such is the charm and artistic finish of every performance that we gladly go over and over again. C. S.

LEIPSI HEARS GERMAN

PREMIERES OF FRENCH OPERAS

LEIPSI.—Two French one-act operas have just had their German premieres here, *L'Apel de la Mer* (The Call of the Sea), by Henri Rabaud, and *L'Enfant et les Sortilèges*, by Maurice Ravel. Both are excellent examples of the two extremes of composition with which French musicians are chiefly occupied today, namely impressionistic music and ballet music.

Rabaud's work is a typical bit of impressionism which, rejecting all opportunities for vivid action, concentrates on developing the atmosphere of his subject. In this case it is the misery of the lives led by fishermen and their families which has inspired the composer, and every means is employed to emphasize this characteristic. Even the use of similar types of voices for the leading roles (mezzo and contralto) accentuates the note of depression. This sense of depression is deepened, toward the end, by the death of the old fisherman's son, and when, finally, the village chorus of women mourners enters the room of the hut, the opera reaches emotional depths far beyond what one is accustomed to experience in the theater of today.

Ravel's work, on the other hand, took us into an entirely

different world. It was the world of fantasy and magic that this composer so well knows how to portray. The story is that of a naughty little boy who is only made to obey when all the objects (both living and dead) in the house and garden take on life and voices and reproach him with his disobedience. Ravel has made the most of this wonderful opportunity for character dances and couplets. But the two lyric roles which are forced into the foreground toward the end of the work, are distinctly dull.

The performance of the two operas, under the scenic direction of Walther Brüggmanns and the musical leadership of Gustav Brecher, revealed the same care and artistic finish which characterized the last great premiere here, Krenek's *Johnny Spielt Auf*. While these works will never create the sensation that "Johnny" did, they are nevertheless worthy of the attention of every friend of opera. Both works were cordially received. A. A.

NEW WORKS HEARD IN BUCHAREST

Success of Arthur Rubinstein and Alma Moodie

BUCHAREST.—One of the most interesting of the new works heard here of late is Alexis Catargi's two-act opera, *Les Noces Tragiques* (The Tragic Wedding) which has now had its first Roumanian performance. It is founded on a book by Maurice Léna, written in Monte Carlo in 1922. Genuinely inspired and containing intensely dramatic moments, the work aroused general and spontaneous enthusiasm. A new symphony, *Le Héros sans Gloire* (The Hero Without Glory) by Alfonso Castaldi, professor of composition at the Bucharest Conservatory, shows the composer's remarkable sense of construction and orchestral coloring and its performance was the occasion of a triumph for Castaldi.

At the symphony concerts, conducted by Alfred Alessandresco, we heard Arthur Rubinstein, whose playing of Tchaikovsky's concerto and de Falla's *Nights in the Gardens of Spain* won him a great success. Alma Moodie, that excellent Australian violinist, was equally enthusiastically received at the Classical Concerts, where she played Lalo's *Symphonie Espagnole* and Stravinsky's *Pulcinella* suite. Her colleague, Jacques Thibaud, likewise scored an enormous success.

Hermann Scherchen, from Berlin, who conducted all the Beethoven symphonies here, made a particularly deep impression with the ninth. Ernest Riemann, the Munich pianist, also contributed to the Beethoven celebration by playing the complete series of the master's concertos under the direction of Alessandresco. A. A.

Diplomas Awarded at Mannes School

Diplomas were awarded to students in piano, singing, cello, violin and composition at the David Mannes Music School on May 18, and Teachers' Diplomas to four other students of piano. Those who received diplomas are Russell Locke, Hillary Parry, John Sandbrook, singers; Virginia Nolte, cellist; Helen Rothschild, pianist; Charles Sanford, violinist. Ernest Zechiel received a diploma in composition. Teacher's diplomas were awarded to Leta Beitman, Alice Main, Margaret Mathews, Berenice Robinson. The directors of the school, Mr. and Mrs. Mannes, gave brief talks to the graduating students in the course of the exercises, which were of an informal nature.

Vera Cory and Cara Verson Sail

"The V. Cs." as their friends call them, Vera Cory, accompanist and coach, and Cara Verson, pianist, sailed for Europe on the S.S. Drottningholm, May 28. After a short vacation spent in sight-seeing in Sweden and Denmark they will devote most of the summer in a quiet village in the Hartz Mountains, preparing their programs for next season. Since both these artists are interested in modern music, they plan to attend the Festival of Contemporary Music at Frankfurt-am-Main the last week of June.

Miss Cory has just completed a busy season in her Chicago studio. She appeared in concert with Franz Wagner, cellist, Mrs. Norman Parker, violinist, Margaret Gent, soprano, and in an all-Beethoven program in memory of the Beethoven Centenary. She will return to the States the first of October.

FOREIGN NEWS IN BRIEF

RICHARD MAYR FOR THE METROPOLITAN

LONDON.—According to a London paper, Richard Mayr, Viennese bass-baritone, has been engaged for the Metropolitan Opera House. If this is the case, New York will have the pleasure of hearing a fine artist with a beautiful voice which is under such control that he sings florid passages with ease and clarity. His most popular role in London is that of Baron Ochs in *Der Rosenkavalier*, a part in which he is unequalled. M. S.

RUSSIAN BALLET RETURNS TO LONDON

LONDON.—The Russian Ballet under Serge Diaghileff has announced a season to be opened shortly at the Princess Theater where they have appeared before. Their repertoire will include a new ballet by Prokofieff. M. S.

THREE CONCERTS BY PUPILS OF GEORGE WOODHOUSE

LONDON.—The annual pupils' concerts of the George Woodhouse Pianoforte School will be given this year in Aeolian Hall on June 27 and July 11 (in the afternoon) and July 14 (in the evening). They will be of particular interest, for Mr. Woodhouse numbers twenty different nationalities among his students. M. S.

ISSAI DOBROWEN GOES TO SOFIA

BERLIN.—Issai Dobrowen, Russian regisseur and conductor, who has been winning laurels in Dresden, has been engaged as general musical director at the Bulgarian State Opera in Sofia. T.

GERMAN ORGANISTS' CONVENTION POSTPONED

BERLIN.—The German organists' convention, which was to have been held in Freiburg in June, has been postponed until October. T.

NEWLY PUBLISHED SONG CYCLE BY HUGO WOLF

BERLIN.—An unusually interesting novelty for sopranos has just been published by Fischer and Jagenberg. It is

no less than a song cycle by Hugo Wolf based on seven poems by Heine, which was composed in 1878 and prepared for publication with the title, *Liedertraum*. The manuscript was part of the autograph collection in the Heyer Museum. T.

THOSE INTELLECTUALS IN POLITICS!

VIENNA.—For the first time in history, perhaps, musicians and artists of all branches have officially participated in an election campaign, namely during the Austrian elections just past. A "Manifesto of Thirty-Nine Intellectuals" is issued on behalf of the Socialist party, bears the signatures of as many men and women prominent in music, literature, painting, and science in Austria. Among the musicians who signed it were Alban Berg, Wilhelm Kienzl, Franz Salmhofer, Anton Webern and Egon Wellesz, composers. The signature of Alma Maria Mahler, widow of the composer, also of Franz Werfel, the dramatist and Verdi specialist, and of Prof. Siegmund Freud, the founder of psychoanalysis, were also on the document. P. B.

AN INTERESTING "HISTORICAL" OPEN-AIR CONCERT

VIENNA.—A notable open-air concert was given by the brass ensemble of the Philharmonic (Staatsoper) Orchestra before a huge audience, on the plaza in front of the ex-Imperial castle. The program comprised solely chorales, fanfares and military marches of the 15th, 16th, 17th and 18th centuries. P. B.

ADDITION TO NETHER-RHENISH FESTIVAL PROGRAM

COLOGNE.—It has just been announced that on the second day of the Nether-Rhenish Music Festival (Aachen, June 6) Eduard Erdmann will play an Intermezzo and Rondo for piano and orchestra, by Leopold Beck, and *Malediction* for piano and string orchestra by Liszt. E. T.

A HEINRICH SCHÜTZ MANUSCRIPT DISCOVERED

DRESDEN.—A manuscript copy of *The Passion According to St. Lucas*, by Heinrich Schütz, was recently discovered under old music books belonging to the Dresden Choir of the Cross (Dresdner Kreuzchores). The work contains over fifteen dramatic choruses full of movement. I. (Heinrich Schütz, the most important German composer of his day, was born in 1585 and died in 1672.—Ed.)

MENGELBERG AND CONCERTGEBOUW ORCHESTRA CAUSE SENSATION IN COLOGNE

New Opera—Three Interesting Concerts

COLOGNE.—The greatest event of Cologne's musical life this season was the first appearance here of the Concertgebouw Orchestra under Willem Mengelberg. The marvellous tone quality of this virtuoso orchestra was a revelation, while Mengelberg's extraordinary attention to detail, which never interrupts the structural line of the music, could not be sufficiently admired. With a program comprising Beethoven's Coriolanus Overture, Strauss' Heldenleben and Mahler's fourth symphony, in which that excellent soprano, Mia Peltenberg, sang the solo, Mengelberg and his orchestra scored a sensational success.

At the opera house, the long and eagerly awaited work by Walter Braunfels, Don Gil of the Green Trousers, finally made its appearance. Here it enjoyed the same success that has attended it in numerous other German theaters. Its amusing intrigues, so cleverly emphasized in the music, must assure it a welcome wherever it is played. But in spite of its cleverness and unquestionably beautiful passages, it is by no means as genuinely inspired as most of the composer's other works which we have had occasion to hear. The number of spring concerts are again rapidly swelling now that the months of carnival, so unpropitious for serious music, are over. Most interesting among these offerings have been the last three programs of the Society for New Music. Under its auspices the Halle Madrigal Chorus from Stuttgart sang works by composers of the sixteenth century (Monteverdi, Pratorius, and Leo Hasler) as well as those of modern writers. Of the latter Schönberg's Peace on Earth left the strongest impression. New madrigals by Ernst Krenk on Goethe texts rather missed fire. Maturer and more serious were Hans Wedig's choruses on Schiller and Hölderlin poems, and Béla Bartók's temperamental and tonally beautiful Slovak folk songs reaped well deserved applause.

Great enjoyment was afforded by the subsequent recital of Eduard Erdmann, one of the most gripping pianists of our time. The technical and intellectual assurance with which he performed Schönberg's almost unbelievably difficult Suite, op. 25, written in his new twelve-tone system, is entirely unique. A romantic suite by Carl Nielsen was interesting chiefly by reason of Erdmann's subtle interpretation. Of more inherent charm were two pieces of Alban Berg and Philipp Jarnach.

CHINESE MUSIC

On the third evening we had the rare opportunity of hearing music from Eastern Asia. Professor Jeng S. Wu, of Nanking, played his native music on genuine Chinese instruments, violins, two instruments of the flute family, and a banjo. Although a long program of music written in the pentatonic scale becomes monotonous to European ears, the audience was nevertheless delighted to hear such an authentic performance of a practically unknown art.

An introductory speech by Dr. Hermann Unger and gramophone records of Japanese and Siamese music filled out the extraordinarily interesting evening. E. T.

Foreign Students Keep Woodhouse in London

LONDON.—The George Woodhouse Piano School, which is supposed to close during the summer months, will have to keep open the greater part of the summer this year because of the demand for special instruction from students' the young artists living in various countries, whose professional work keeps them away from England during the regular terms. Especially from the United States there has come an insistent demand that facilities be given for students wishing to study during the summer.

Two years ago George Woodhouse first started a summer



GEORGE WOODHOUSE

course, in Glion, Switzerland, to take care of his Continental pupils. A large number of students, including Americans, flocked there, and some of them are returning periodically to the Woodhouse School. This year there will be no summer school in Switzerland, and it is hoped that the special courses given during July and August will satisfy the demand for summer study.

There are, in the Woodhouse School, students from virtually every country in Europe and the United States. A number of the artist pupils will be heard in recital at Aeolian Hall, London, in June.

Denver Music Week

DENVER, COLO.—"I am music," the initial words of the opening chorus by Miessner, sung by over 1,000 high school students at the Auditorium, ushered in Denver's eighth annual Music Week, which proved to be by far the most ambitious and successful yet attempted. This first program, given entirely by pupils of the public schools, was under the direction of John C. Kendel, music supervisor, and demonstrated in an interesting way the splendid work now being accomplished in the schools, not only in chorus and orchestral work, but also in individual violin and piano instruction. Fifteen upright pianos, two small tots at each, were heard in unison, the personnel changing four times; combined violin classes, numbering sixty or more small boys and girls, also played several selections creditably. Combined Junior High choruses, numbering 570 pupils, sang a delightful group, as did the Senior High choruses. Excellent attack, clean-cut phrasing and correct pitch were always in evidence. Combined Junior High orchestras, 216 strong, gave a suite by Schubert most enjoyably, and the combined Senior High orchestras surprised everyone by their truly excellent work.

Artist concerts occupied the noon hour of several week days, at which Edward Baxter Rinqwest and Paul Clarke Stauffer presented a number of the favorite professional musicians of the city. One of the programs was devoted to Beethoven's memory; another introduced a group of talented student artists. One concert was given by the Greeley Philharmonic Orchestra, under the capable baton of J. De Forest Cline, and presented, in addition to a Haydn Symphony and other classic numbers, a delightful suite by Henry Hadley, consisting of four numbers—Prelude, Minuetto, Air Plaintif and Gigue.

The afternoon student programs were a gratifying revelation of the high standard of work being accomplished in Denver. These programs were arranged by Josephine Trott, Edith Kingsley-Rinqwest and Bernice Doughty, and consisted of piano, violin, cello and vocal numbers, interspersed with numerous creditable string and voice ensembles.

All of Friday and Saturday mornings were devoted to contests of all kinds, participated in by 1,000 young people from the high schools of twenty-seven Colorado towns. The fine quality of the work submitted was surprising, speaking volumes for the splendid public school instructors in music in all these towns.

Sterling captured the most of the honors, winning three first prizes and three third-place honors. Blanche Rumbley and L. E. Smith, music directors, are largely responsible for the successes won. Colorado Springs took second place and Wheatridge third. High praise for the musical talent to be found in the schools of Colorado was given by Dr. Frank Beach, director of music at the State Teachers' College of Kansas, who judged the contests. "For tone quality and spirit, Colorado surpasses practically every other state I have visited recently," Dr. Beach declared. "No state has shown greater improvement in the last three years than Colorado has in music." Dr. Beach attributed this rapid advancement to the efforts of the Music Week Association.

The real "find" of the week was nineteen-year-old Helene Kellev, of Fort Collins, who charmed a large audience Saturday morning with her lyric soprano and captured first prize in the solo contest for high voice. "Colorado's own Marion Talley" is the name given Miss Kellev by the six judges of the event. She is a pupil of Ruby McIntyre, of the Academy of Fine Arts, Fort Collins.

The pièce de résistance of Music Week was The Pageant of Colorado, a splendidly conceived and executed epic drama



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by Lilian White Spencer, the music by Charles Wakefield Cadman—which was given seven performances at the Municipal Auditorium. It was by far the most pretentious feature the Music Week Association has ever undertaken, involving as it did, a cast of 1500, an orchestra of fifty, huge ballet corps, choruses and special solo voices. Percy Jewett Burrell was brought to the city from the East to stage the pageant; Portia Mansfield directed the ballets; Horace Tureman was orchestra director; the orchestration of Mr. Cadman's very fine music was by Dr. Edwin J. Stringham. Among the outstanding soloists must be mentioned Agnes Davis, Marcella Henry, Helen Blair, Mrs. Roblin H. Davis, Georgia Ellyson, Mildred Mae Means, Frank Dinhaupt, Everett E. Foster, J. Allen Grubb, Harry J. Morton, Lawrence Bowen, Harry Carlson, Samuel A. Spencer, Allyn R. Reece, Jr., Norman L. Jensen and Alfred N. Stuart.

J. T.

THE TRIALS OF A WOULD-BE SINGER

By Larry

Oh harken, all ye who would be Calvés or Carusos, take heed and be ye warned! You are about to tread, not upon a pathway of luxuriant velvet bordered with roses and forget-me-nots, but a narrow one lined with Scotch thistles and "forget-me-nevers."

When you go to your first singing teacher, radiating, as you probably will be, with confidence in yourself and in your voice if you are not a startling exception, you will discover that your teacher does not entertain the same optimistic plans for your future as you do and that, strange to say, he has experienced no great thrill or spiritual uplift while listening to your voice. Very horrid of him, I am sure, but nevertheless true. He will proceed to show you that you have been singing wrongly these last sixteen or seventeen years, and, illustrating with his own voice, will show you how it should be done. You will probably like your own tone better, but it doesn't do to say so. As he goes on to enumerate the different physical tortures you must undergo to strengthen certain vitally concerned muscles, and the very trivial and silly noises you must perpetuate before your next appearance at the studio, you will notice "that Kruschen feeling" departing from you.

But, courage! Your lessons are by no means the worst element in the process of becoming a singer. In the privacy of your own room, if your teacher stresses breath control, which, unfortunately, seems to be very important, you will be forced to assume very undignified positions, such as lying on your back on the floor and waving both legs around in the air very vigorously, until certain areas are so sore that you can hardly move or breathe. One of my most unpleasant experiences was to have my mother come into my room unexpectedly to view her child standing with open mouth, wearing an expression of inane simplicity, and panting furiously. It took a great deal of explanation to convince her that I had not had a mental collapse and that my course was certainly not too heavy.

The cruellest cut of all is to be given, perhaps for the first six weeks, instead of the operatic numbers of your dreams, or The Rosary, exercises on the vowel "e." How I dislike that sound "e." It has been the cause of much domestic discord at our house; the family all seem to find appointments elsewhere when I come home to practice on the vowel "e," the neighbors whisper about me as I walk along the street, and the baker snubs me, all because of that hateful "e." To be told that you must experience a pleasant sensation when you sing, before you can perfect the placement of your tone, is enough to discourage anyone. It would take a very lively imagination to create a romantic situation around the vowel "e." Also it is hard to believe that if you stand with hands extended in front of your chest, your elbows slightly raised, with a spiritual light in your countenance, and bellow forth that horrible "e," you will be acclaimed a success, no matter what you are.

To add to your discomfort, and to complete the process of entire humiliation, you will be told that, to produce the proper tone, or at least your teacher's conception of proper tone, you will have to stand in front of a mirror and make mouths at yourself by the hour. These changes in aspect are most alarming at first, but get to be a habit, and, besides, most good singers usually contort their faces to a certain degree. I have seen that sneering droop to the lower lip on more than one singer's face as he turned a gentle love lyric into a cynical leer.

It would be most interesting, and perhaps encouraging, to read the memoirs of a great singer and to find out whether or not he went through the same heart-rending experiences in the early stages of his study, or if he was gifted naturally with the proper tone placement. I am sure there are a great many students of voice training who are hoping and praying that it was the former.

Emilio Roxas Pupils Busy

Although late in the season, some of the artist-pupils of Emilio Roxas are still filling important engagements. Mae Selis gave a successful concert at Temple Beth Emeth, Brooklyn, on April 3, and Delia Samoiloff, dramatic soprano, appeared in this city in a concert with Riccardo Stracciari, distinguished baritone. On October 24 Mr. Roxas will give a reception at his Steinway Hall studios in honor of his friend, Vincenzo Bellezza, conductor of the Metropolitan Opera Company, soon after his arrival in New York from the summer vacation.

Austral to Be Heard in Opera

Florence Austral will be heard in opera in the United States for the first time next February, although she has sung operatic roles many times in England and on the Continent. On February 16 she will sing Aida and on the 23rd Die Walküre with the Philadelphia Civic Opera Company in the Quaker City, two performances which give promise of being the most edifying and glorious renderings of these roles heard in this country in many years.

A. Y. Cornell Pupil Heard

Rose des Rosiers, of the San Carlo Opera Company, and an artist-pupil of A. Y. Cornell, sang at a recent concert of the Aristos Club, Boston, at the Hotel Somerset.

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GRAND RAPIDS, MICH.

GRAND RAPIDS, MICH.—The St. Cecilia Society has had an active month, having conducted three series of concerts. One program presented Guiomar Novaes, pianist, in an unusual and attractive program. She charmed her auditors with her evident joy in the presentation of each number. She made equally interesting the Bach-Busoni Chorale the Brahms Variations and Fugue, a nocturne and mazurka by Chopin, a Scriabin sonata, and a group of modern numbers by Poulenc, Strauss, Ibert and Godowsky. An insistent audience demanded the addition of many encores. Chairman of the day was Helen Baker Rowe.

An exchange program from the Flint Musical Club was given with Mrs. Robert C. Campbell chairman of the day. This was a piano recital by Arline Page, whose artistic playing of the Schumann Sonata in G minor, a group by Chopin and one by Debussy, and Liszt's Twelfth Hungarian Rhapsody was much enjoyed.

Mrs. Clara H. Davis, first vice-president, presided at a meeting during which several enjoyable numbers were played by the St. Cecilia Quintet, consisting of Mrs. Maurice Quick, first violin; Mrs. C. B. Newcomb, second violin; Mrs. V. I. Calkins, viola; Mrs. John Dietrich, cello, and Mrs. Frederick Royce, piano. Of decided interest was the appearance of Hope College Girls' Glee Club, which has just returned from an extended eastern trip, one of its appearances being before President Coolidge. The club showed the excellent training of its director, Mrs. William J. Fenton, in its shadings and precision of attack. Christine Webb was at the piano.

At the last meeting and annual spring luncheon of the club the president, Mrs. H. W. Osborne, the other officers, committee chairmen and delegates to the biennial meeting of the National Federation of Music Clubs presented their reports. A trio composed of Julia Krapp, pianist; Lois Richards, cellist, and Ronald Kingsbury, violinist, played three pleasing numbers. Miss Krapp played piano solos, and Mrs. Jeanette Brumbaugh, soprano, sang two groups, including a charming composition of her own called 'Tis May.

The second of the Lenten Morning Musicales was presented by Barre Hill, baritone, who created a sensation with his artistic singing, dramatic ability and pleasing personality. His program, although built largely from modern compositions, was varied and interesting. He was ably supported at the piano by Mrs. Frederick Royce. The last of this same series was a delightful recital on the harpsichord by Lewis Richards. On his beautiful Pleyel instrument, which is a replica of the one used by Bach, he played compositions written originally for it by Bach, Handel and Mozart; also numbers from the Fitzwilliam Virginal Book and My Lady Nevell's Book, as well as several manuscripts from the library of the Paris Society of Ancient Instruments.

Two Sunday concerts were arranged by Mrs. Reuben Maurits. The first was a Beethoven program in charge of David Mattern. The participants were Mrs. Eugene Phillips, soprano; Mr. Phillips, accompanist; Augusta Rasch Hake, pianist, and a trio consisting of David Mattern, violinist; L. L. Cayvan, cellist, and Helen Baker Rowe, pianist. The second concert was given by the St. Cecilia Quintet, Mrs. W. H. Wismer, pianist; Frances Morton Crume, contralto; Lynn Clark, baritone, and Jane Stewart, accompanist. The last meeting of the Student Division, which has been directed by Cornelia Hopkins, was held recently.

The following members attended the biennial meeting of the Federation of Music Clubs in Chicago: Estella H. Osborne, president; Mrs. F. Dunbar Robertson, president of the Great Lakes district; Bertha Kutsche, Marguerite Kortlander, Marie Estabrook, Cornelia Hopkins, Mrs. Joseph Putnam, Mrs. N. E. Strong, Mrs. Charles Antisdel, Mrs. F. A. Montelius, Mrs. R. N. Freyling, Mrs. William McMeen and Helen Baker Rowe. The society offered a one hundred dollar prize for a cello composition, and this was won by Franz Kuschman. The five hundred dollar prize for women's chorus was won by May Strong, a former Grand Rapids resident, now on the vocal faculty of Northwestern University. This number will be presented at a regular meeting in the autumn by the St. Cecilia Chorus. Miss Strong was tendered a luncheon at the Cordon Club by the local delegates attending the convention.

The Schubert Club presented a concert in the First M. E. Church. The chorus, which is making rapid strides in musicianship under its leader, David Mattern, sang the cantata, Dronheim, by Prothero, besides four other numbers in which it was assisted by Fred Caro, bass, and a sextet. The soloists were Mme. Louise Vernet, soprano, and the Edison Trio, comprising Audrey Call, violinist; Lillian Rehberg, cellist, and Sallie Menkes, pianist, all of Chicago. The chorus accompaniments were played by Chester Berger.

The Schumann Women's Chorus, assisted by the Lowell Octavo Club, both directed by Reese Veatch, gave its annual concert in the St. Cecilia Auditorium. This chorus, whose members are recruited largely from the ranks of young business and professional women, sings with taste and spirit, and its numbers show careful phrasing and an agreeable tone-quality. Solos were sung by Martha Barkema, soprano, and Olin Bowen, bass, and a duet was given by Mrs. C. H. Runciman and Mrs. M. H. Henry. The accompanists were Mrs. Hazel Muir Watkins and Mrs. Carrie Weeks.

Another excellent chorus concert was given in Central High Auditorium by the Excelsior Male Chorus directed by William Van Gemert. Besides the five appearances of the chorus, the Excelsior Quartet and the Excelsior Octet sang several numbers. The soloist, Tys Terwey, baritone, sang Lord God of Abraham, by Mendelssohn, and Gloria, by Buzzi-Peccia, accompanied by Harold Tower. Other accompaniments were played by Mr. Van Gemert.

The Olivet College Orchestra, Pedro Paz conductor, was heard in a concert in the St. Cecilia Auditorium. Roderick White, violin soloist and guest conductor, led the players in an overture from the opera Il Guarany, by Gomez, and Beethoven's first symphony. Mr. Paz took the baton when Mr. White played the Mozart concerto in E flat and Saint-Saens' Introduction and Rondo Capriccioso. The work of the orchestra was unusually good, showing careful drilling. Mr. White received an enthusiastic welcome and much applause for his excellent performance.

The Russian Symphonic Choir, under the leadership of Basil Kibachich, appeared as the last of the series presented by the Fountain St. Baptist Church. The program was divided into three parts, sacred songs, classical music and folk songs, in all of which the choir did equally artistic

work. The voices were well balanced, with admirable variations in dynamics and tone. The numbers were all memorized and sung a cappella. Incidental solos showed some beautiful individual voices.

Harold Tower, organist and choirmaster at St. Mark's Pro-Cathedral, has presented Gaul's Holy Name City, Stainer's Crucifixion and Daughter of Jairus, Mendelssohn's Hymn of Praise, and Dubois' Seven Last Words, in a series of Sunday sacred concerts. Assisting were Mrs. J. A. Michaelson, soprano; Mrs. Loren J. Staples, contralto; Andrew Sessink, tenor, and Abram Hazenberg, bass.

Emory Gallup, organist and choirmaster at Fountain St. Baptist Church, has given a series of organ recitals, finishing with a popular and request program.

Carl Andersch, of the Andersch Piano School, gave a pupils' recital in his studio, twenty students taking part. He presented his artist-pupil, Sadie Spoelstra, in a piano recital in the St. Cecilia Auditorium. Miss Spoelstra did commendable work in the Beethoven sonata, Opus 31, No. 3, a group by Chopin, Gruenfeld, Niemann and Strauss-Schuetz, and the first movement of the concerto in B flat minor by Tchaikowsky, with the orchestral part played on a second piano by Mr. Andersch. Mrs. Henry Dotterweich, contralto, provided two artistic groups, accompanied by Mr. Dotterweich.

About thirty pupils took part in the monthly recital of the Grand Rapids Conservatory of Music in the Ladies' Literary Clubhouse. Julia Krapp, Bertha Seckel and Karl Sennema of the piano department also have had studio recitals.

Charles F. H. Mills presented Besse Florence McMeen, soprano, in a recital at his studio, followed by a rendition of In a Persian Garden by Lehmann at the Plymouth Congregational Church, with Mrs. McMeen, soprano; Marian Struik, contralto; Claude Lee, tenor; Mr. Mills, baritone, and Mrs. O. B. Frye, accompanist. Jacqueline Frye played Mr. Mills' suite for piano, Garden of Sunshine.

J. Jans Helder presented a large class of vocal pupils in a studio recital, the accompanists being Harriet De Kruyter and Mrs. Helder. H. B. R.

Estelle Lieblich Studio Notes

Ann Mack, lyric soprano, from the studio of Estelle Lieblich, has been engaged as the first soloist next season with the Morning Choral Club of St. Louis, on November 17. On May 25, Jessica Dragonette, of the National Broadcasting Co., also a Lieblich product, gave a recital in Meriden, Conn., and on October 7, Miss Dragonette will sing in Bernardston, Mass. Devora Nadworney, contralto, and Frances Sebel, lyric-dramatic soprano, both of the WEAF Grand Opera Co., will be the soloists at Dartmouth College, on June 19, in the Ninth Symphony of Beethoven. Frances Sebel had the unique distinction of learning twenty-two new roles and singing thirty-five roles, all in one year, with the WEAF Grand Opera Company. Maura Canning, contralto, was engaged to sing at the Paramount Theater, New York, the week of May 16. Anne Yago left New York, May 20, to join the St. Louis Municipal Opera Co., for which she was engaged as the leading contralto. Claire Madjette is leaving New York, June 2, to play the leading prima donna roles with the Atlanta Municipal Opera Co. Charles Carver, leading basso of The Vagabond King, has returned to New York.

Marguerite Potter Will Lecture on Voice

Tonight, June 2, Marguerite Potter, singer and pedagogue, will give an illustrated lecture on The Vocal Problem, at her Steinway Hall studios; this is free to the public and provides opportunity for those who are contemplating the summer course to become acquainted with Miss Potter's work as a lecturer, singer and teacher.

MacDonald-Askin Nuptials

Announcement has been made to the effect that Rena MacDonald, who for many years acted as L. E. Behymer's assistant in Los Angeles, was married on Monday, May 9, in Los Angeles, to Harry Askin.

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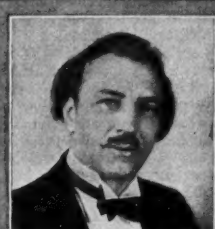
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MME. VINELLO-JOHNSON'S OPERATIC FESTIVAL

BOSTON.—Pupils from the Vinello-Johnson School of Voice and Opera participated in an operatic festival, April 27 and 28, at the Fine Arts Theater. With Carlo Peroni of the San Carlo Opera Company conducting in his customary able fashion, Mme. Johnson presented Carmen on Wednesday with Laura Tuckerman in the title role, Lucretia Goddard as Micaela, Anthony Guarino as José and Oscar Granger as Escamillo; Marion Regnier, Lillian Smith, Martin Albrecht, Malcolm MacCormack, Lewis Pick, William Hughes and Donald Ross acquitting themselves with credit in the minor parts. Considering the orchestral force at his disposal, Mr. Peroni merits high praise for the smoothness of the performance. The chorus had been carefully trained and the ensemble numbers were generally sung in commendable style. Miss Tuckerman gave a highly effective portrayal of Carmen, singing and acting the role in a manner that reflected credit on her teaching and that promises well for the future. Miss Goddard repeated the success which she had here last fall when she was heard with the San Carlo Company as Micaela. Messrs. Guarino and Granger proved anew their pleasurable vocal and histrionic abilities.

Cavalleria Rusticana and I Pagliacci were presented on Thursday evening, also under the direction of Mr. Peroni. The casts were as follows: for Cavalleria Rusticana—Santuzza, Bertha Landau; Lola, Lillian Smith; Lucia, Florilla Shaw; Turiddu, William Hughes; Alfio, Oscar Granger, and for Pagliacci—Nedda, Lucretia Goddard; Canio, Frank Profita; Tonio, Mardis Brown; Peppe, Anthony Guarino; Silvio, Martin Albrecht. Again the performances indicated the uncommonly high standards of dramatic interpretations which Mme. Vinello-Johnson appears to inculcate in her pupils. Especially noteworthy was the Nedda of Lucretia Goddard, thanks to her increasing control of a naturally lovely voice, but more particularly to the musical intelligence and dramatic understanding with which she approaches her work. Miss Goddard will bear watching. Generally speaking, the other singers proved themselves equal to their parts and gave, in most cases, highly convincing impersonations. Large audiences were the rule at both performances, with numerous recalls for the principals.

FIEDLER CONDUCTS AT ART MUSEUM

Thirty-four players from the Boston Symphony Orchestra, under the musicianly and skillful leadership of Arthur Fiedler, gave the first of the annual spring series of concerts at the Museum of Fine Arts, April 26. A large audience heard a well-diversified program that included the overture to Oberon by Weber, Beethoven's adagio from the Ninth Symphony, and the third Leonore overture, Debussy's Clouds, the first Suite from Bizet's incidental music to L'Arlesienne, the Cradle Song from Stravinsky's The Fire Bird, Liszt's Liebestraum, and the prelude to the third act of Lohengrin.

SUSAN WILLIAMS

Susan Williams, pianist, gave a recital, April 25, at Jordan Hall. Miss Williams renewed the excellent impression that she made here last season, playing a program that comprised pieces by MacDowell, Bach, Ireland, Chopin, Debussy, Arensky, Bax, Frederick Converse, Bridge, Alabieff-Liszt, and Liapounow. Miss Williams commands a fluent technique and a lovely tone. Her musicianship is of a very high order; she plays with taste and sensibility. Indeed, with the formidable technique at her disposal and her musical refinement she might proceed with impunity to more subjective interpretations. Be that as it may, Miss Williams is one of the most interesting of the younger pianists that have been heard here lately. Her audience was quick to recognize her merit and applauded her vigorously.

NORMA JEAN ERDMAN

Norma Jean Erdman, soprano, ably assisted by Clifford Kemp, accompanist, gave a recital, April 28, in Jordan Hall. Miss Erdman's well-varied and discriminating list of songs was an exacting test of her powers as vocalist and interpreter. Opening with old airs from Benati, Pergolesi and Mozart, including the latter's Deh Vieni, Non Tardar, she brought to her singing of these classic pieces a smooth legato, beautiful phrasing and manifest appreciation of the classic spirit. There followed a group of lieder by Schubert, Schumann and Strauss which gave the young singer an opportunity to demonstrate her ability to grasp and communicate the emotional import of text and music. After this came a French group drawn from Saint-Saëns, Duparc and Debussy, and five songs in English by Clarke, Dunhill, Charles Bennett Carpenter and LaForge. Miss Erdman is endowed with a lyric soprano voice of pleasant quality and good range. An occasional tendency to give her voice inadequate breath support is a defect not impossible to remedy. All in all, her singing yielded pleasure to a friendly audience and she was warmly recalled.

NEW ENGLAND CONSERVATORY NOTES

Three compositions by faculty members of the New England Conservatory of Music appeared on the program of a concert given by the orchestral class and the choral class of the public school music department, conducted by Francis Findlay, in Jordan Hall of the Conservatory Building on April 29. George W. Chadwick's Land of Our Hearts, for chorus and orchestra, which was written several years ago and which was represented at the 100th anniversary celebration of Mr. Chadwick's birthplace, the City of Lowell, Mass., in 1926, had a revival under Mr. Findlay's baton, with Harold Schwab, organist of All Souls' Church, Lowell,

at the organ. Frederick S. Converse's The Answer of the Stars, a work for chorus and orchestra, was given with Maria Jacovino as soprano solo and with Mr. Schwab as organist. A nocturne for chorus by Arthur M. Curry, Nova Scotia born composer, a teacher in Germany before the war and since 1914 a member of the Conservatory faculty, was also performed. Other numbers included the Palestrina Gloria Patri, for women's voices; Massenet's Morning Song, for women's voices and pianoforte; Beethoven's The Heavens Resounding, and similar pieces. J. C.

Ellerman a Popular Oratorio Artist

Amy Ellerman continues to add oratorio engagements to many others she has filled this season. On June 2 (today) she will be contralto soloist at a performance of Verdi's Manzoni Requiem given by the Norwalk, Conn., Choral Club.

John Norton, conductor of the Oratorio Society of Flushing, wrote, after a recent appearance: "I want to say again how truly your fine performance was appreciated; the sterling musicianship was very marked." The Press commented: "Miss Ellerman is a fluent and easy singer, and



LUCRETIA GODDARD BUSH AND HER TEACHER,
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one wished there were more contralto parts. The soloists became great favorites; oftentimes they do not measure up well with the chorus. Those responsible for selecting the soloists should be commended.

May 24, Miss Ellerman appeared with the People's Choral Society of Staten Island in a performance of Tale of Old Japan (Coleridge Taylor) and excerpts from Rossini's Stabat Mater. Miss Ellerman has been engaged for a third reappearance at the Lawrenceville School for Boys, for February 5, 1928. After her last appearance the News commented: "Lawrenceville was given a real musical treat. We can sincerely say, seldom has a soloist been better. Miss Ellerman's range is truly remarkable; she possesses a voice of rare clarity and power, and the most powerful, ringing notes were rendered with the same sweetness that characterized her softer work. We congratulate Miss Ellerman upon the real and great success she made in Lawrenceville; boys are ever critical, and to please such an audience real worth is necessary."

Sametini Pupils Engaged by Orchestras

Violinists who have received their training at the hands of the eminent Leon Sametini are constantly in demand in the professional world, many making names for themselves in concert and recital and as teachers and orchestra members. Sol Kranzberg has been engaged as first violinist of the St. Louis Symphony Orchestra for next year. Other Sametini students engaged by orchestras are Harry Wool and Paul Garfinkle, both of whom have been secured as first violinists of the Minneapolis Symphony Orchestra; Harold Ayers, who has been made assistant concertmaster of the Minneapolis Symphony Orchestra, and Howard Colf, who is to occupy the third chair in the first violin section of the same orchestra.

Sametini is one of the most sought-after violin instructors in Chicago, where his classes at the Chicago Musical College keep him busy from morning until night throughout the regular season and the summer master school as well.

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MONTREAL, CAN.

MONTREAL, CAN.—Music Week in Montreal was brought into being through the efforts of the Delphic Study Club, which was assisted by the other musical organizations of the city. Every day concerts were given in concert halls and schools, the local artists and pupils taking part. Among these were: Marjorie Scane, soprano; Ignaz Van De Goor, pianist; Mrs. E. Gareau, contralto; J. Goulet, violinist and choir leader; Louis Chartier, Jules Dubois, Mildred Silverman; Giselle Williams, Vladimir Elgart, Max Panteleieff, Mrs. E. R. Radcliffe, Arthur Launondeau, G. Trepannier, Arthur Letondal, Gerald Vanderpoll, Bluma and Brahm Sand, Paul Dufault, Stanley Gardner and Salvador Issaurel. The week closed with a luncheon in Windsor Hall, at which the Delphic vocal and instrumental competition. Those winning the scholarships were: Piano, Eileen Singer, of Lachine, and honorable mention, Anna Aborn; singing, Maurice San- carthier, tenor, a pupil of the Nazareth Institute for the Blind.

A performance of Berlioz' *Damnation of Faust* was given by the Association des Chanteurs de Montreal, under the leadership of Mr. Jean Goulet, at the Princess Theater. The part of Mephistopheles was taken by Leon Rothier, basso; that of Faust, by Paul Althouse, tenor, both of the Metropolitan Opera House of New York. Fabiola Poirier took the part of Marguerite, and Dr. Verschelden that of Brander. There was a large and appreciative audience.

The Salvation Army Massed Band concert, which took place at St. James' United Church, played to a crowded hall. Added to the bands of Montreal were those of Kingston, Ottawa and Sherbrooke. A couple of male choir selections made a pleasant variation in the program. There was also a euphonium solo, played by J. Hughes, and a duet by Commissioner and Mrs. Maxwell. The program was largely of the religious order.

Under the auspices of the Mystic Shriners, the Montreal Operatic Society presented *Merrie England* for a week at His Majesty's Theater. This is a comic opera in two acts by Basil Hood and Edward German, and the roles were taken by W. J. Stephenson, George Ferguson, Harry E. Groves, Mrs. George M. Alexander, Mrs. W. H. Harrison, Mrs. L. E. Tranter and Mrs. G. H. Coates. It was a very successful week, drawing large houses at each performance.

Mrs. F. Vincent Duckworth, retiring president of the Matinee Musical Club, has been appointed special representative for the Province of Quebec of the Bureau for the Advancement of Music, an institution established throughout Canada.

Gordan Tenny Brand, a young Canadian baritone, had considerable success at a concert which he gave at the Ritz-Carlton Hotel. He was assisted by Yvonne Hubert, pianist, and Marcel Hubert, cellist.

A delightful recital was given by Emile Taranto, violinist, assisted by Louis Chartier, baritone, at the Ritz-Carlton Hotel. The hall was well filled, and the artists had to give several extra numbers. The accompanists were Mrs. Ulysse Paquin and Mrs. Louis Chartier.

During Passion Week some very beautiful music was heard in the city churches. Special attention might be drawn to these: The Seven Last Words of Christ, Dubois, at St. Andrew's and St. Paul's, under the direction of Mr. F. H. Blair; Moore's Darkest Hour, at St. James the Apostle; Maunder's Penitence, Pardon and Peace, at the Church of the Ascension, and Maunder's Olivet to Calvary, at St. Andrew's Church, Lachine.

Mrs. Lieber, piano teacher, held a short recital of her pupils at Max Panteleieff's studio, when interesting work was shown, though some of these pupils are very young.

The Dubois String Quartet gave a concert at the Ladies' ordinary (Windsor Hotel). This is the sixth of a series given each season, and brings to a close the work of a successful year under the management of Louis H. Bourdon.

The Mendelssohn Choir of Montreal, which held its second concert of the season at His Majesty's Theater, celebrating the Diamond Jubilee of the Confederation in Canada, offered a program composed of national songs of the races that combined to form the Dominion. The choir did most of the singing and was accompanied by Percy French at the piano. Charles Marchand, baritone, gave a good rendition of French-Canadian folk songs. The other soloist of the evening was Kenneth Humes, pianist. Harold Eustace Key is conductor of this choir. Ernest Patience played the accompaniments for Mr. Marchand.

A fair idea of the work being done by Canadian composers may be drawn from a concert given at the Ritz-Carlton Hotel when the entire program was made up of music by Canadians. A string quartet by Geo. Tanguay, played by the Montreal String Quartet; some piano pieces by James Callihou, an Eskimo living in New York, executed

by Leo Pol Morin, and an orchestral piece by J. J. Gagnier were some of the numbers. R. Mathieu, Corinne Dupuis-Millet, Gena Branscombe and Charles Beaudoin were others whose music was performed.

Cecilia Brault, a Montreal singer who left a short while ago for a concert tour in the Canadian West, is having a great deal of success and was received at Government House in Victoria by the Lieutenant Governor when she gave a recital in that city.

At a concert by the orchestra of the Montreal Elgar Choir given in His Majesty's Theater, the orchestra was assisted by Tudor Davies, Welsh tenor, who has been touring America this season. Mr. Davies was received with a great deal of appreciation. In a concerto by Bach the soloists were: Violin, Miss F. Hood; flute, H. E. Baillargeon, and piano, George Brewer, who also was accompanist for the evening. Mr. B. E. Chadwick was conductor.

Ruth St. Denis, Ted Shawn and their dancers gave four performances at His Majesty's Theater. They were warmly received and drew good houses.

In honor of the Beethoven centenary the Brassard Choir gave an all-Beethoven program at a concert in Windsor Hall. The choir and orchestra were under the leadership of A. J. Brassard. The solos were rendered by R. Langevin, L. Lapoint, Miss R. Guernon Dansereau and B. Mousseau.

The Montreal String Quartet held its closing concert of the season at Windsor Hall. The quartet was assisted by Mrs. L. M. Fortier, soprano, who gave two delightful songs by Debussy. Rex Battle, besides playing the accompani-



"Miss Peterson sang with much grace and with felicitous and characteristic expression."

The New York Times said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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ments, also gave the piano part of Brahms' quintet. The director was B. E. Chadwick.

At the closing meeting of the Matinee Musical Club a luncheon was given to the members at the Mount Royal Hotel, followed by a short musicale. The names of those who won the scholarships were announced. The scholarship, open to members only and intended to prepare the pupil to compete for the Prix d'Europe, was won by Arore Miron (vocal), and Master Francis Wilde, are thirteen, won the piano scholarship open to children under fifteen. These two scholarships have been established through the efforts of the president, Mrs. F. Vincent Duckworth. Miss Miron and Master Wilde sang and played the pieces that won for them their prize. Others on the afternoon's program were: Hortense Lord, pianist; Mr. W. H. Gomery, baritone, and Luise McLea, danseuse. Hope McLea was at the piano. W. E. H.

Thomas Alexander and Sister Create Favor

Mrs. Robert Schwartz of Chattanooga, who is a representative of the Effa Ellis Perfield method, presented her two pupils, Thomas and Mildred Alexander, in a junior recital recently in that city. Master Thomas is the talented ten-year-old pianist who won the State piano prize in the contest for junior musicians held recently at Springfield in connection with the convention of the Tennessee F. of M. C. The last three compositions on the program were the three which were required of Master Thomas at the contest. They were: Prelude, Bach; Curious Story, Heller; and Sonatina in C major by Clementi. Little Miss Mildred played Jensen's *The Mill*, Heller's *Elves at Play* and Hutter's *Butterflies*. Master Thomas also added Heller's *Avalanche* and Olesen's *Fanilut*. The children joined in

two duets. A recent letter to the children's mother from the junior chairman of the Tennessee F. of M. C. read in part: "He (Thomas) has had a remarkable teacher and a most understanding one or he could never have made such a successful appearance. You and Thomas are to be congratulated that you have her." The boy has made such an impression with his playing that he has been asked several times to repeat the contest program. He will soon be heard over station WDOD.

Karl Krueger Wins Ovations in Los Angeles

There was unanimous praise in Los Angeles to greet Karl Krueger after the concert on Easter Sunday. Critics were all agreed that "Seattle is to be complimented in possessing an artist of Mr. Krueger's conductorial equipment and evident reverence for the great in art" (*Evening Express*), and that "It is more to the credit of Los Angeles music lovers that Karl Krueger was roundly applauded in his appearance here as guest conductor of the Philharmonic orchestra" (*Los Angeles Record*). Patterson Greene in *The Examiner* commented: "Los Angeles friends of Karl Krueger—and they are legion—have heard rumors for some time of the success which has been attending him as director of the Seattle Symphony. Yesterday they had a practical demonstration of the means by which this success is achieved. As guest conductor of the Philharmonic Orchestra Mr. Krueger won the plaudits of a large audience in the Philharmonic Auditorium and set the seal of his individuality on a varied and taxing group of readings. Conspicuous among his gifts was the ability to create music of an evanescent delicacy. The Dance of the Sylphs, by Berlioz, hid its paucity of invention under a gossamer timbre that left the listeners crying for more. In the Afternoon of a Faun, an erotic suffusion of languor was added to its fragility with convincing results. The tempos of the number were quite slow, but obviously so by discriminating intention." Carl Bronson in *The Evening Herald* said: "The Strauss Death and Transfiguration unfolded its whole gamut of reflective visions under the interpretation of Krueger, and though it was a different idiom than that to which we are accustomed, it was masterfully proportioned. A prolonged appreciation greeted the finish of the poem." *The Record* said: "In the Strauss Death and Transfiguration, the Philharmonic, under Krueger's direction, seemed to give added life to the intense dramatic fervor of the piece. Krueger's evanescent interpretations gained for him unanimous approval." And again Carl Bronson stated: "It seemed good to hear the old Flying Dutchman overture again, and in this youthful touch of Wagner the virile spirit of invention was exhilarating and concluded a program which reflected deeply into Krueger's nature and superior art," and *The Times* was of the opinion that "His Wagner was one of the highlights of the performance. Undoubtedly Mr. Krueger has a deep sympathy with the master."

Carl Bronson designates Krueger as "one of the great heralds of the new dimension of music" and says "the entire program was daintily super-conscious." Bruno Ussher in the *Evening Express* goes on to say: "Judging from Mr. Krueger's work he knows not only his printed material, but has his conception of how it should sound. His is wholesome, quiet, unaffected music-making; not superimposing himself on the work, but letting the composer speak. Thus he showed good taste in readings, which, if traditional, were of the best, and of fine freedom. He is sensitive in the minutely soft as well as capable of big climaxes." Bruno Ussher's statement in the *Evening Express* was this: "Seattle would have been proud to witness the ovations that were his from the large audience."

Mr. and Mrs. Harry Kaufman Off for Europe

Mr. and Mrs. Harry Kaufman sailed for Naples on May 28. They will spend four months abroad, visiting Italy, Switzerland, Germany, Austria and France. Mr. Kaufman, who is well known as pianist and accompanist, will return to this country the end of September to resume his teaching at the Curtis Institute of Music in Philadelphia.

Birgit Lund in New York

Birgit Lund, Norwegian soprano and teacher of singing, formerly of the South, has established a studio in New York City where she will specialize in Scandinavian repertory. A number of her Southern pupils are now in this city working with her and will remain during the summer months.

Waltz Dedicated to Rosemary

George Roberts has dedicated his new waltz to Rosemary, coloratura soprano, whose many appearances in the United States and Canada have made her a great favorite. The song is published by J. Fischer & Bro.

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Dudley Buck to Hold Summer Courses in New York

Dudley Buck will conduct courses in New York City this summer for teachers, students and artists. The Dudley Buck Studios are spacious, artistically and beautifully furnished, and every phase of vocal art is taught, such as voice placement, interpretation, repertory (opera, church and concert), diction and languages, and worth-while student talent studying for opera is given the privilege of an audition.

Mr. Buck has trained many noted artists and attractions, among them The Dudley Buck Singers. These singers were well received in New York last season, being highly praised by the press and public for their fine singing and the excellent program presented.

Some of the highest salaried church positions in New York and vicinity are occupied by Dudley Buck pupils,



Photo Topics, New York
A VIEW OF DUDLEY BUCK'S NEW YORK STUDIO

and many of his artists have attractive radio and phonograph contracts. Frank Munn, Brunswick artist and also well known for his excellent broadcasting, has been trained exclusively by Mr. Buck.

Pupils and artist students come from all over the United States to study with Mr. Buck, and at present thirty-six different states are represented at his studios.

Mr. Buck's summer course are patronized largely by teachers from the conservatories and colleges who have only their vacation time to devote to study and the brushing up of their technic and to the getting of new ideas for new repertory. They find Mr. Buck's summer teachers' classes an inspiration for their fall work. Also, artists who during the summer have a lull in their concert activities come to New York to Mr. Buck's summer sessions for vocal criticism and aid in working up new programs for their winter season.

This year Mr. Buck's summer courses will start around the third week in June, upon his return from the annual convention of the Minnesota State Music Teachers' Association in Minneapolis, where he goes to lecture on voice.

One proof of Mr. Buck's popularity as a teacher of voice is the fact that a well known concert artist who resides in Chicago makes trips from that city regularly to study with Mr. Buck. Mr. Buck is one of the kindest and most genial of men and his faith in his pupils and in their ability to do is one of the features of his great success and theirs.

Laura E. Morrill Pupils in Recital

An enjoyable informal musicale was given by pupils and artist pupils of Laura E. Morrill in Guild Hall, New York, on May 24, before an interested and appreciative audience. Those taking part were: Theodora Marks, Helen Brown, Rosalind Ross, Inez Thorne Quick, Anna Helmke and Grace Nott, sopranos, and Robert Sherwood, tenor. Each pupil appeared in one or two groups of songs, which extended in range from the old English, German and Italian classics down to the more modern works of present day composers. The results of careful training and conscientious study were shown in the work of each singer. Good technic and clear enunciation were two outstanding characteristics noted in the renditions of all of the songs. Special mention must be made of the work done by Anna Helmke, Grace Nott and Robert Sherwood, artist pupils. Miss Helmke displayed excellent voice control; Miss Nott possesses a voice of good resonance and clear quality which she uses with a fine technic, and Mr. Sherwood charmed his audience with his beautiful voice, splendid musicianship and pleasing interpretations. Helene Whitaker was the accompanist for the entire evening. Mme. Morrill conducts a studio in Boston as well as her studio in New York City.

Choir Serenades Grainger at His Home

After his concert in White Plains on May 12, Percy Grainger entertained the members and officers of the White Plains Choral and Symphony Society together with some friends at his home. During the course of a very delightful party the members of the choir gathered together and sang the following verse, composed by one of their members, to his Irish Tune from County Derry, this work having been performed earlier in the evening at the concert. After singing it, they gave three cheers for Grainger.

IRISH TUNE

As in the twilight dim I sit and ponder
And dream of music that has made thy fame
My mind still clings with all its latent energy
To those wild rhythms that seem n'er the same;
Then, too, the words, so weird, so gay, so ruthless,
That rhyme with pum, pum, pa, ta, ra, ti, di,—
Are they not singing, with their heartfelt earnestness,
A marching song of world democracy?

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CHICAGO CIVIC OPERA REPORT

The following report has been sent to the guarantors of the Chicago Civic Opera by the management of that institution. It is so comprehensive that it speaks for itself and should be read not only by the guarantors of the Opera Company but also by all friends and supporters of opera: "The president and board of trustees of the Chicago Civic Opera Company submit to the guarantors of the Opera this report showing the operations of the company during its fifth fiscal year ended April 30, 1927.

"With the year the original Guaranty Fund of the company on the strength of which it started its operations five years ago expired and a new Guaranty Fund subscribed by the public spirited citizens of Chicago became effective May 1, 1927. The new fund is somewhat larger than the old one. This fact indicates a continuance of interest in opera on the part of the people of Chicago and consequently the trustees of the company feel that they can predict with confidence that the future performances of the company will be at least as praiseworthy and notable as its performances in the past. In fact, the trustees feel that the company has become a permanent civic institution of Chicago and consequently they have felt justified in favoring the formation of a separate organization to provide a new opera house for

the use of the company on the property bounded by Wacker Drive, West Washington Street, West Madison Street and the river.

"If the necessary capital is subscribed, this property will be developed as a large office building to be leased for commercial purposes. In addition to offices the building will contain an opera house with ample capacity and all possible facilities for the presentation of grand opera and also a smaller auditorium designed to accommodate the lighter operas, ballets, recitals and the like. It is the intention to use the net revenue obtained from the proposed building for the purpose of paying off securities issued to carry out the enterprise and at the same time to reduce and ultimately wipe out the opera house rental which must initially be paid by the company. When this is accomplished the earnings of the building will be applied with certain limitations against any deficit incurred by the company in producing opera, so that eventually the necessity of raising a Guaranty Fund may in all probability be avoided. Moreover if the enterprise meets with the financial success anticipated, it is hoped that in the course of time the earnings of the building will be sufficient to create a great music foundation, the income from which will be used not only to aid in the giving of grand opera but to help and encourage the musical education of aspiring artists in this part of the country. The site for the proposed building is upon a wide street and occupies a whole block front with local street car facilities on two sides. It is conveniently located to the elevated railway and steam railway suburban service, and is so situated with relation to the boulevard system to all parts of the city that automobile and bus service is easily available.

"The company's 1926-1927 season opened in Chicago on Monday, November 8, 1926 and closed on Saturday, January 29, 1927. Between and including these dates ninety-six performances were given in Chicago and three in Milwaukee. In addition a gala performance complimentary to the guarantors and Friends of Opera was given on the evening of January 28. Regular subscription performances were given on the evenings of Monday, Tuesday, Wednesday and Thursday of each week and on Saturday afternoons. Outside of subscription performances there were six Friday evening performances, ten Sunday afternoon performances, twelve Saturday night performances at popular prices and three mid-week matinees at prices ranging from \$1 to \$4. The company also gave five Sunday night performances to houses sold outright to various industrial corporations. The total receipts for the season were \$936,134.31 as against \$717,161.51 for the 1922-23 season, which was the first season of the company. The increase of \$218,972.80 is substantial and gratifying. The total attendance for 1922-1923 was 223,511 as compared with 271,192 for the 1926-1927 season. With the increased attendance and receipts there was also a material increase in expenses in spite of the fact that every effort was made to conduct the affairs of the company as economically as the high ideals of the company would permit.

"During the 1926-1927 season in Chicago twenty-four different operas were given in Italian, five in French, two in German and three in English. La Boheme and Carmen were given six times each; Aida, Il Trovatore and The Jewess were each given five times and the Jewels of the Madonna, La Traviata, La Cenerentola and Martha were each sung four times.

"At the close of the season in Chicago the company went on tour as usual for the double purpose of enabling it to offer its artists the inducement of a longer season and of



ELEANOR SAWYER,
of the Chicago Civic Opera Co., now singing as guest
artist at La Scala, Milan.

adding to its national prestige. On the tour sixteen performances were given in Boston, three in Baltimore, two in Washington, three in Pittsburgh, three in Buffalo, two in Cincinnati, three in Chattanooga, three in Birmingham, two in Jackson, two in Houston, three in San Antonio, five in Dallas, one in Joplin, one in Wichita, one in St. Louis, four in Detroit and two in Akron. In all these cities the company was well received and in some of them an engagement for the next season was underwritten while the company was still in the city.

"During the five years covered by its first Guaranty Fund the company gave during its Chicago season a total of four hundred and fifty-two performances and sixty-eight different operas. Of these operas thirty-three were given in Italian, twenty in French, nine in German and six in English. New productions were built complete for Snowmaiden, Snowbird, Boris Godunoff, La Gioconda, Werther, Le Prophete, Resurrection, A Light from St. Agnes, Namiko-San, La Cenerentola, Judith, A Witch of Salem, Tiesland, Aida, Carmen and Don Giovanni.

"Plans for the 1927-1928 season, the first under the new Guaranty Fund, are now being made. The following principal artists have already been reengaged: Sopranos—Toti Dal Monte, Mary Garden, Florence Macbeth, Edith Mason, Claudia Muzio, Rosa Raisa; contraltos and mezzo-sopranos—Maria Claessens, Lorna Doone Jackson, Augusta Lenska, Irene Pavloska, Cyrena Van Gordon; tenors—Fernand Anseu, Antonio Cortis, Charles Hackett, Forrest Lamont, Charles Marshall, Tito Schipa; baritones—Richard Bonelli, Cesare Formichi, Luigi Montesanto, Giacomo Rimini, Vanni-Marcoux; basses—Edouard Coteuil, Alexander Kipnis, Virgilio Lazzari.

"It is expected that several artists of international reputation will make their first American appearances during the season.

"Almost all the conductor's staff has been re-engaged and Mr. Charles Moore will remain as stage director. Changes have been made in the ballet for next year. It will be headed by Vechslav Swohoda and Maria Yurieva, both of whom have been associated with the Diaghileff ballet for a number of years have met with great success in their appearances in this country.

"The trustees and the executive staff of the company desire to take this opportunity to thank the people of Chicago, the guarantors and the Friends of Opera for their continued moral and financial support of the company. Without this support it would have been impossible for the company to attain the position it now occupies.

"Attached to this report is a certificate of Messrs. Scheinman & Balch, Certified Public Accountants, who have audited the books of the company for the fiscal year covered by this report.

"By order of the trustees,
SAMUEL INSULL, president.
May 5, 1927

Samuel Insull, Esq., President,
Board of Trustees,
Chicago Civic Opera Company,
Chicago, Illinois.

Dear Sir:

We have audited the books of the Chicago Civic Opera Company for the fiscal year ending April 30, 1927, covering your 1926-27 season of grand opera at Chicago and on tour.

We find the operations for the year show a loss of \$400,817.70 as follows:

| | |
|------------------------------|----------------|
| Income: | |
| Receipts from Seat Sale..... | \$1,561,127.52 |
| Other Opera Income..... | 69,326.76 |
| | \$1,630,454.28 |
| Expenses, Reserves, Etc..... | 2,031,271.98 |
| Loss | \$ 400,817.70 |

We hereby certify to the above statement. In our opinion it reflects the true operations for the fiscal year beginning May 1, 1926, and ending April 30th, 1927.

Respectfully submitted,
SCHEINMAN & BALCH,
Certified Public Accountants.

Von Doenhoff Trio in Brooklyn

The large audience at the Brooklyn Academy of Music May 19 heard Albert von Doenhoff's trio for piano, violin and cello at the Tollefsen pupils' concert, played by Anita Palmer, William Eder and Edith Roos. Mr. Tollefsen in a witty speech introduced composer von Doenhoff, whose pleasure in the excellent performance of his melodious work was echoed by the audience.

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NEVADA VAN DER VEER

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FESTIVAL STAR TRIUMPHANT

CINCINNATI FESTIVAL (Re-engagement)

May 3 to May 7

ST. FRANCIS OF ASSISI

"Nevada Van der Veer's luscious contralto was heard again in the rôle of the Lady Poverty, singing the lovely text with fidelity and great artistry."—*Cincinnati Post*, May 4, 1927.

MISSA SOLEMNIS

"Mme. Van der Veer's singing was even finer than that which characterized the opening concert and both her quality and style are ideally suited to the reading of Beethoven."—*Cincinnati Commercial Tribune*, May 5, 1927.

"Notable in the singing of the Mass was the beautiful ensemble of the solo quartet. Mme. Van der Veer, who is far from being a stranger, was as ever greatly admired."—*Cincinnati Times-Star*, May 5, 1927.

"NEVADA VAN DER VEER SINGS WELL (Heading)

"Nevada Van der Veer, the contralto, sang unusually well."—*Olin Downes, New York Times*, May 5, 1927.

PRINCE IGOR

"Russian opera is not outstandingly grateful to soloists, as a rule, and recitative was the predominant order of the evening. There were, however, some notable exceptions. Quite lovely was the Cavatina from Prince Igor, which Nevada Van der Veer, without an orchestra rehearsal, sang so beautifully. It was one of the loveliest of her many lovely contributions to the current Festival.

"From the artistic point of view, the festival has been outstandingly successful. Each program has had its peculiar charm, and each artist his particular merit. Nevada Van der Veer, singing both on her own behalf and on that of Marion Telva, deserves particular credit for her beautiful work and her tireless devotion to the best interests of the institution."—*Cincinnati Commercial Tribune*, May 8, 1927.

"Mme. Nevada Van der Veer was surpassingly impressive in the *Kontchakaonva* airs."—*Cincinnati Enquirer*, May 8, 1927.

HARRISBURG FESTIVAL (Re-engagement)

May 10 to May 12

OPENING CONCERT

"In the solo numbers, Mme. Van der Veer, a talented singer with a remarkable voice and range, gave an excellent rendition of the 'Now the Record' solo with chorus in the 'Day of Anger.'"—*Harrisburg Patriot*, May 11, 1927.

SAMSON AND DELILAH

"Mme. Van der Veer's impersonation of Delilah left nothing to be desired. Now sinister and spiteful, plotting against the Samson whom she plans to betray; now tender in her endeavor to ensnare him, then mocking

him in his downfall. Her voice was melting in its beautiful velvety quality, force and widest range, every note perfect. Her outstanding arias, 'Oh Love, of Thy Might Let Me Borrow,' and the familiar 'My Heart at Thy Sweet Voice,' almost brought her hearers to their feet, so much enthused were they by her art."—*Harrisburg Telegraph*, May 12, 1927.

"Mme. Van der Veer sang Delilah with earnestness and sincerity. The aria 'Oh Love, of Thy Might Let Me Borrow,' was admirably done. Her singing of the favorite 'My Heart at Thy Sweet Voice' literally stopped the program. She was compelled to bow again and again to the applause of the audience."—*Harrisburg Patriot*, May 12, 1927.

BOSTON SYMPHONY ORCHESTRA (Re-engagement)

Missa Solemnis, March 27

"Mme. Van der Veer sang her exacting part with musical understanding and opulent tone, surpassing her work at previous choral concerts here. The audience listened reverently and applauded with enthusiasm."—*Boston Globe*, Mar. 28, 1927.

DETROIT SYMPHONY ORCHESTRA (Re-engagement)

St. Matthew's Passion, April 14

"One of the loveliest episodes of the evening was the singing of 'O, Pardon Me, My God,' by Nevada Van der Veer, the contralto. This number, which has a melodic line of almost incredible purity, represents the penitence of Peter after the Denial, also symbolizing the grief of repentant mankind, and Mme. Van der Veer gave it something approaching its final, overmastering significance."—*Detroit News*, Apr. 15, 1927.

CHICAGO SYMPHONY ORCHESTRA

IX Symphony, April 22

"Nevada Van der Veer met the heavy demands with voice and musicianship equal to the task. And how heavy a responsibility it was only a singer knows!"—*Chicago Tribune*, Apr. 23, 1927.

PHILADELPHIA CIVIC OPERA COMPANY

Ortrud in Lohengrin, March 24

"Mme. Van der Veer's Ortrud was one of the best achievements of the performance. She suggested the vindictive and treacherous nature of the wicked sorceress and persistent enemy of Elsa. Her voice has a full, rich contralto quality in its middle and lower tones, and she used it with skill and dramatic power and significance."—*Philadelphia Evening Bulletin*, Mar. 25, 1927.

"An interesting début was the first operatic appearance of Nevada Van der Veer as Ortrud. Previously identified with concert work, this fine contralto sang splendidly the music of Wagner's *Lady Macbeth*."—*Philadelphia Inquirer*, Mar. 25, 1927.

"The Ortrud of Nevada Van der Veer was an unusually fine bit of vocalization, her voice being almost ideally fitted to the rôle."—*Philadelphia Public Ledger*, Mar. 25, 1927.

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Wilbur A. Luyster Conducts Sight Singing Demonstration

That excellent results are accomplished by Wilbur A. Luyster in his popular sight singing classes was proven at a demonstration on May 24 at the Manhattan Trade School, New York, by his New York and Brooklyn students. Despite the inclement weather Mr. Luyster had present a large class to demonstrate what can be learned by the use of his method even in as few as fifteen hours of instruction. There were demonstrations by Class A, which had completed the first half season's work of fifteen lessons (of one hour each), Class B, which had had a full season's work of thirty lessons, and Class C, which had taken the first and second season's work.

The tests were so numerous that it would be impossible to comment at length on all of them at this time, but that none of them had been prearranged and that everything

was positively done at sight was evident from the fact that Mr. Luyster invited anyone in the audience who doubted this to come up on the platform and take charge of some of the demonstrations. One of the remarkable things about the program was that no instrument of any kind was used to give the class the pitch; as a matter of fact an instrument is not used at any of these classes.

Mr. Luyster does not think of music as being something for the few, but it is his opinion that it can be taught to the masses just as easily as any other branch of education if it is presented properly. The staff, with its many lines and spaces, is according to Mr. Luyster one of the things which makes music difficult for beginners, and he therefore uses numerals, thereby making sight singing much easier. By using this method of numerals, entire melodies were sung at the demonstration from charts on which no staffs appeared. In addition to these melodies, various intervals were sung at sight, some of them with prepared chromatics. Ear training was introduced by having the class read a melody, mentally keeping time and tune, and at a given sign the note was sung. Of course some of the students were not true to pitch, but on the whole the results accomplished were unusual and proved Mr. Luyster's contention that not only is it possible for musicians to be able to read music mentally, as one reads print from a book, but anyone with ordinary intelligence can be taught to do

the same thing after having received a few of the right kind of lessons.

A demonstration of time-work was given by the singing of exercises with divided beat and syncopated exercises in compound and mixed time. There also was some part-singing from the staff, and the program concluded with a hymn selected by the audience, which was sung in four parts at sight—and without the aid of an instrument, an unusual feat for pupils who are not musicians to accomplish after so short a period of study.

These classes are open to the public, anyone being eligible from the ages of sixteen to sixty, and there is no voice trial, an ordeal which has kept many a person who enjoys singing from joining vocal classes. That Mr. Luyster is fully equipped to make his classes interesting as well as instructive was amply proven at this demonstration.

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Intercollegiate Song Book, Arranged and compiled by Thornton W. Allen.—Thornton W. Allen, composer of one of the best-known of college songs, conceived some time ago the idea of collecting into one volume as many as possible of America's Alma Mater and football songs. After a vast amount of work, the material was finally got into shape and the book has at last appeared. It is a large, beautifully bound volume containing more than 250 pages of music and including the songs of sixty-eight colleges, each represented by its Alma Mater song and its football song. There are also the songs of six women's colleges. At the front of the book are a number of excellent photographs of the Bowls of various colleges all over the United States and these pictures give a very extraordinary idea of the development of college athletics in this country, in which development we are probably quite unique. The songs have been sensibly arranged for printing so that each one starts at the top of a page. Some of them are short and occupy only one page; others need three or four pages. Some are arranged for male chorus, others for solo with piano accompaniment. At the back of the book are a series of indices and tabulated data. For instance, there is a list of the college colors. There is an index of first lines. There is an index of artists, composers and arrangers. There is an index of familiar tunes so that owners of this book, if they need any particular tune can find it in that way. And finally there is a glossary of musical terms for the use of amateur musicians who may use the book. The success of such a collection seems assured. Nothing of the sort exists, and with our constantly growing college and fraternity spirit it will no doubt soon be thought of as a blemish if any club or place of college reunion is without this collection. It should serve, too, to unite colleges in fellow feeling, since the various colleges will in this way have a chance to become familiar with the tunes, songs and sentiments of other colleges even if they do not come into contact with students from those institutions of learning. It is a book that one commends with pleasure.

Vocal

(Carl Fischer, Inc., New York)

Romany Rye, by Robert M. Crawford; T'Was a King in Babylon, by Cecil Forsyth; Schumann's Battle Song and Evensong, edited by Carl F. Pfatteicher and D. H. Van Der Stucken.—These are recently published part songs for men's voices. The first two have piano accompaniments; the other two are a capella.

(Robbins-Engel, Inc., New York)

My Spirituals, by Eva A. Jessye.—The compiler of this work says that she was born and reared in a little country town in the southern part of "Free Kansas." She explains that Kansas was the nearest refuge of the runaway slave and that they brought their spirituals with them. The spirituals are here gathered together with illustrations and with a short description of each in a prefatory note. This book differs to some extent from the average collection of spirituals and must be considered a valuable contribution to the literature of negro folk songs.

Brooklyn School Closes Doors

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NORTH SHORE FESTIVAL

(Continued from page 5)

Opera Company, has a beautiful voice, as brilliant as a diamond, as pure as crystal and one which she uses with consummate artistry. She did herself proud in her various solos. Doris Doe, whom we had classified as a high mezzo soprano, surprised us by singing the contralto part, and her low chest tones, trombone-like, made quite a stir on more than one auditor. She reaches low domains with the same ease

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as high altitudes and, added to that, her lovely personality won her many admirers.

As to the festival chorus of eight hundred singers, it seems to our well trained ear that one hundred men and women could have raised their voices far more potentially than those eight hundred singers that comprise this chorus. We are not great believers in or admirers of shouting, but we do believe that huge choruses should produce huge tones, and this is what makes other festivals so successful. They have choristers who can sing fortissimo as well as pianissimo. This may be due to the conductor or to other reasons not for us to discover, but results show a lack of coordination between the wishes of Dean Lutkin and the response of the chorus. It would be unfair not to single out the splendid work of the a capella chorus. This group, trained by the dean, sang superbly the music allotted them and shared with the principal soloists first honors of the night. John Sassman, boy soprano, did his bit well.

SECOND CONCERT, MAY 24

Four stars gave to the second concert the galaxy demanded at such festivities—Edward Johnson, tenor; Mischa Levitzki, pianist; Frederick Stock, conductor, and the Chicago Symphony Orchestra. Was it due to the bad taste we had from the first concert that we reacted so quickly to the rendition by the orchestra, under Conductor Stock, of the Leonore overture No. 3 by Beethoven? We have heard it on many occasions, but we were moved by the performance to a high pitch of enthusiasm. It was memorable playing.

Edward Johnson's first offering was the aria, Colpito Qui M'Avete, from Giordano's Andre Chenier, an excerpt which Johnson often programs and rightly so, as it is quite within his voice and he is always sure to make a hit with it. He made a palpable one on this occasion by his beautiful and dramatic delivery and after many bows and recalls to the stage he added various encores, which he sang with piano accompaniments. In the second part of the program Mr. Johnson sang the aria, La fleur, from Bizet's Carmen, which was programmed as Le fleur que vous M'Avais Jete. The North Shore Festival Association needs a proof-reader. Why not write the titles of arias in English if one cannot

write French or any other language properly? The colleagues of Northwestern University must have been shocked at such crude French being programmed in the university town. Johnson sang the number gloriously and after it had to add encore after encore. He sang as his final printed offering the Lohengrin Narrative as only Johnson can sing it.

The other soloist, Mischa Levitzki, played the Saint-Saens concerto No. 2 in G minor, and we do not think it possible for any one to do better with it. We are willing to confess that ever since Levitzki invaded this country with his art we have been a Levitzki fan. He is to us one of the most gratifying interpreters that we have listened to in the many years that we have been reporting on weekly papers as well as on dailies. We admire him for his simplicity, his enthusiasm, his impeccable technique, his poetic make-up, for the delicacy and force of his touch, for the fleetness of his steel-like fingers, for the clarity of his interpretation, his erudition and musicianship. All these qualifications were most apparent on this occasion and his playing of the concerto bewildered his listeners who were taken abash by the velocity with which he played, by the strength he displayed in dynamic passages, by the caressing tone in pianissimos, and a few bars before the concerto had come to an end the audience could no longer restrain itself and frantic salvos of applause broke from every corner of the huge gymnasium. As Levitzki left the stage shouts from emotional women mingled with the pistol-like report of thousands of hands united in rewarding a master for a few moments of unforgettable pleasure.

The orchestra played the Casella Suite from La Giara, bringing out all the beauties contained in the atmospheric music that was so much admired when heard previously at Orchestra Hall, Chicago. Stock and his men were warmly rewarded afterwards; likewise after the Slavonic Dance by Dvorak, which closed the second night's festivities.

THIRD CONCERT, MAY 26

Glenn Dillard Gunn, eminent critic of the Chicago Herald and Examiner, brought with him an extra pair of glasses and wrote for his paper on May 27 that "it is a matter for regret that the management has not succeeded in interesting the public this season. The attendance was again smaller than in former seasons, but the audience was cordial." We are too friendly with Carl D. Kinsey, for many years business manager of the North Shore Festival, not to have been partial to his management, and though his successor, John H. Hilton, is a good business man and a gentleman, so we have been told, he does not possess that punch that has made Kinsey one of the biggest factors in making money for the musical enterprises with which he has been connected. However, others could not see his way and so he resigned last year, his leaving having a decided effect on the North Shore Festival.

The third concert, on Thursday evening, May 26, brought forth a novelty—A Sea Symphony, for soprano and baritone solo, chorus, organ and orchestra, by R. Vaughan Williams. Though the novelty does not add a great deal to the choral literature, it is nevertheless a work that commands admiration. It is divided into four parts—the first, A Song for All Seas, All Ships; the second, On the Beach at Night Alone; the third, The Waves (Scherzo), and the fourth, The Explorers. In all the four movements Williams' idiom is atmospheric and his orchestration is that of a master. Closely woven, it depicts admirably the waves of the sea, but its drawback is its tranquility. The composition was written in 1909, long before Williams expected to see service in a world war. Everything perhaps seemed serene to him then, even a sea. Lack of contrast, naturally, makes the work somewhat monotonous, though it is so well written and so inspired at times, and the movements are so short that one does not feel tired at the end of the symphony. Neither does one's pulse quicken during any of the four movements. It is a clever work, which was superbly rendered under the direction of Dean Lutkin. The choristers redeemed themselves in the Williams work. Likewise, the Dean made his cohorts of singers and the orchestra "sing" under his more resolute beat, though we will never understand his downward beat, which has been our bete noire ever since the inception of this festival some nineteen years ago. The choristers sang with force and beauty of tone and the A Capella singers rose to stardom. To those young men and women who form its personnel go words of praise for their homogeneously good singing.

R. Vaughan Williams is another composer with little regard for the voice, especially in the solos. To him the voice is only part of his orchestral scheme and it takes great musicianship to meet all his demands, but in Florence Austral, soprano, and Horace Stevens, baritone, were found two excellent interpreters. We were most enthusiastic when we first became acquainted with Miss Austral's art at her debut in this country two years ago at the Cincinnati Festival and ever since we have taken opportunity to sing her praise. Though Williams has written for the soprano most ineffective music, full of intricacies and intervals that would have done honor to a Ravel or a Debussy, Miss Austral sur-

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mounted the obstacles and came out of the ordeal with flying colors.

Horace Stevens sang the baritone part with great nobility and beauty of tone, and he, too, showed his musicianship by the manner in which he rendered his various solos and concertized numbers. The baritone role is even less gratifying than the soprano, but in Stevens, Miss Austral had a worthy foil and both divided first honors.

After the intermission Miss Austral sang the scene, Abscheulicher, and aria, Komm Hoffnung, from Beethoven's Fidelio. We do not know whether at the last moment the gifted songstress changed her mind and used the English text instead of the original German as announced on the program. It does not matter in what language Miss Austral sings. The results are highly satisfactory. She has a gorgeous voice, even in all registers, voluminous, clear, warm and, what is more rare, she sings with taste and refinement. The public thought likewise; witness, her triumph at the close of the aria, which, though written by Beethoven, has little in it to make a hit with the masses; but the artistic way in which it was sung by the soloist and played by the Chicago Symphony Orchestra under Stock, made even the layman enjoy it. After several bows, Miss Austral sang Dich Theure Halle from Wagner's Tannhauser, this time using the German text, which she enunciates as well as the English. Miss Austral is the festival soloist par excellence.

The concert also included the Beethoven Overture from Prometheus and the same composer's Symphony No. 5 in C minor, both of which were beautifully played by the Chicago Symphony Orchestra under the direction of its leader, Fredrick Stock.

FOURTH CONCERT, MAY 28 (MATINEE)

The fourth concert, a young people's matinee, was not up to the standard reached in years gone by. We asked a young girl what was the matter with the audience, why the public showed no enthusiasm, and the answer was: "Was there anything to make the listeners enthusiastic?" Young people tell the truth readily. They are candid in their verdict and what that child told us made us realize that our judgment must have been correct and that the fourth concert was the least interesting of the series.

It opened with the William Tell overture by Rossini, played by the Chicago Symphony Orchestra under Conductor Stock. Not even the fifteen hundred children on the stage seemed to enjoy it, or, if they did, they are blasé youngsters who do not show their enthusiasm, as their plaudits were as weak as those of their elders. They enjoyed, however, the Strauss waltz, Tales from the Vienna Woods, and especially the suite from Tchaikowsky's The Sleeping Beauty ballet—the second section, Puss in Boots, especially, catching their fancy and they showed their enjoyment by laughing heartily. The orchestra also played Volkmann's Waltz from Serenade No. 2 and the Polonaise from Beethoven's Serenade for Strings. The latter, especially well done, roused the audience from its languor.

The children's chorus of fifteen hundred voices under the direction of John W. Beattie, a splendid musician and a good looking young man, sang their selections as though they were afraid. They sang true to pitch, but without modulation. It is tedious to hear monotonous tones, and one expects from 1500 fresh young voices a little more exuberance, a little feeling instead of just a recitation of notes without expressing the meaning. Mr. Beattie had arranged the program well for those youngsters—Beethoven's The Glory of God in Nature, Schumann's The Lotus Flower, Schubert's Who Is Sylvia, Brahms' Cradle Song, Gaul's cantata Old Johnny Applesed and a group of old-fashioned American songs by Stephen Foster—Oh! Susanna, The Arkansas Traveler and Captain Jinks. There is enough in any of those numbers to make the children realize that they are singing beautiful music, but they sang it as so many metronomes, and though we love to hear children sing they left us cold and uninterested.

The soloist of the afternoon, Sophie Braslau, contralto, probably was not told that she was to sing for an audience containing as many children as grown-ups; or, if she were, she was wrong in programming such numbers as the O mio Fernando aria from Donizetti's La Favorita and three songs by Moussorgsky—The Classicist, On the Banks of the Don, and On the Dnieper. Truly she sang the numbers magnificently with that powerful voice of hers, but those selections were not made to appeal to such an audience. Children do not want to listen to tales of woe. Life to them is not sad, but a huge joke. Why then not give them the note of merriment to which they react so quickly? Miss Braslau is a very serious artist, but she miscalculated when she thought such numbers would please her young public. They did not. She was dressed in black, too, and as her songs were rather gloomy, the result was a sombre color and not flamboyant as it would have been otherwise, as probably the popular contralto has never sung so well in these surroundings.

FIFTH CONCERT, MAY 28 (EVENING)

The fifth and final concert brought forth as soloists Anna Case, soprano, and Lawrence Tibbett, baritone, and as conductors Stock, Lutkin and Arne Oldberg, the latter directing the Allegro from his own Symphony in F minor. The program was opened by the Chicago Symphony Orchestra under Stock and their presentation of the Berlioz Le Carnaval Romain overture prepared the public for an evening of great enjoyment. The orchestra also played superbly the Stravinsky L'Oiseau de Feu suite.

Lawrence Tibbett elected to sing for his first solo the aria Vision Fugitive from Massenet's Herodiade. In glorious

voice, he sang himself into the hearts of his listeners who acclaimed him and asked for additional numbers. With the assistance of his accompanist, Tibbett sang many encores that greatly pleased the audience. He also sang the aria, Eri Tu, from Verdi's Masked Ball, and made in it such a pronounced hit that he had to add no less than four encores.

Anna Case, one of the most beautiful women now before the public, knows the Mozart traditions, as witness her rendition of that composer's recitative, E Susanna Non Vien, and aria, Dove Sono, from The Marriage of Figaro. She sang the selections with assurance, beauty of tone and especially with musicianship. She was much feted and added other selections that proved as enjoyable as her printed ones. Later in the evening she sang Schubert's Der Hirt auf dem Felsen and the two soloists joined voices in the duet from Pagliacci, Silvio, A Quest' Ora.

Oldberg, who conducted his own composition, has for many years made Evanston his home. He is justly lionized in this lovely university town and his success had all the

carmarks of a triumph. Oldberg is an excellent musician and is quite efficient with the stick. He got from the Chicago Symphony Orchestra every ounce of energy, and the men gave his lengthy number a rousing reading.

The nineteenth North Shore festival came to a close with the singing by the festival chorus of six hundred voices of the Hallelujah chorus from Beethoven's Christ on the Mount of Olives.

It is the wish of the writer that the next festival be given under better atmospheric conditions than those that somewhat put a damper on the one that has just closed. It is also to be hoped that the management will see that the programs are more interesting and that greater eclat is given these festivities. One has to be keyed up to a musical orgy of this kind, otherwise it falls flat. One must be interested in advance and not served at the last moment musical dishes hard to digest, especially in damp weather.

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"Florence Austral, Australian soprano, last night duplicated her triumph of two years ago, when she made her first appearance of the current festival, singing the part of Brunnhilde in Wagner's Goetterdaemmerung. Mme. Austral's rich soprano voice and dramatic interpretations were the outstanding incidents of a memorable concert." (*The Enquirer*, Cincinnati.)

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ANN ARBOR FESTIVAL

(Continued from page 5)

in the interpretation of Siciliano and Finale from Concerto in D Minor for Three Pianos and Orchestra, by Bach. In addition to selections by the orchestra these three offerings constituted the high spots of the afternoon's entertainment and proved an attractive variation from the heavy program of the preceding evening.

In the evening Rosa Ponselle received an ovation such as has rarely been witnessed in Ann Arbor. Eight years ago, when she first joined the forces of the Metropolitan, she appeared in Ann Arbor and at that time won a host of friends. The evening's program was built to include three appearances by the famous diva, and the enthusiasm grew in proportion with the advancement of the program. She was recalled a dozen times, and graciously responded with encores, both with orchestra and with piano accompaniment. Her marvellous voice was handled perfectly, and

its glorious tones warmed the hearts of the vast audience before her.

Felix Borowski opened the program by conducting his own composition entitled, *Fantasia-Overture, Youth*. As guest conductor he made a splendid impression, and his work was well received.

Earl V. Moore led the Choral Union in two excerpts from Gustav Holst's Choral Symphony. Holst is a favorite in Ann Arbor, where he appeared four years ago as guest

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Mr. Castelle is conductor of the Meyerbeer Singing Society (male chorus of 40 voices), of the Baltimore and Ohio Glee Club (male chorus of 70 voices) and of the Castelle Vocal Ensemble (mixed chorus of 120 voices).

Studio and Management, 1911 Eutaw Place, Baltimore, Md.



Photo © Rentschler

EARL V. MOORE,

musical director, who conducted at the concerts of the Ann Arbor May Music Festival.

conductor, having been brought by the festival management from Europe for this special purpose. The Choral Union was in fine fettle, and their offerings were admirably performed. Mr. Moore, who became musical director of the festival upon the resignation of Doctor Albert A. Stanley, its founder, four years ago, has ripened into a mature conductor, and he wields the baton authoritatively and with poise. His interpretations are exacting and commanding, and his well trained body of singers were responsive to every wish of its leader. He is a conductor who is making a distinct contribution to American choral performances.

Frederick Stock and his players offered various miscellaneous numbers and likewise were given an ovation. Mr. Stock has been associated with Ann Arbor festivals for so many years that his splendid work is a matter of common acceptance. Year after year he and his players make history for themselves, the Festival, and music in general.

ERNEST HUTCHESON SOLOIST

Saturday concerts stood out in wide contrast to those of the preceding days. In the afternoon Frederick Stock and his players, assisted by Ernest Hutcheson, rendered valiant service. Hutcheson, who has stood out for many years as

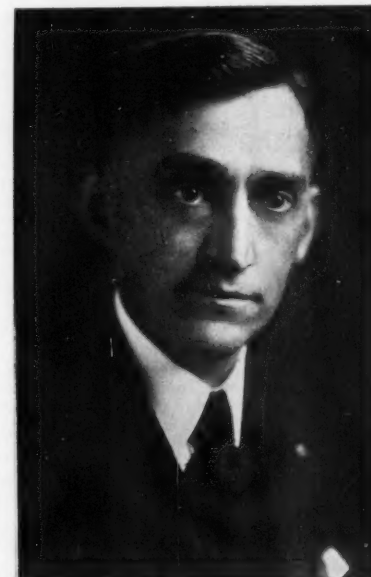


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CHARLES A. SINK,

Secretary of the School of Music, University of Michigan, who entertained many artists, conductors and guests of honor at the recent Ann Arbor annual May Music Festival.

one of the greatest pianists of the day, has never before appeared in Ann Arbor, and for this reason the appearance of the great master was all the more appreciated. He played like a demon, enthused by a sympathetic audience which gave him a rousing reception on the occasion of his formal offering of concerto for Pianoforte and Orchestra, No. 5, E flat major, by Beethoven. He was obliged to give an encore and returned to the stage many times. Likewise Mr. Stock and his band were cheered to the full.

A NOTABLE CARMEN PERFORMANCE

The finale of the festival came Saturday night in a gala performance of Bizet's *Carmen* with a cast of artists repre-

sending the best to be had: Lois Johnston, soprano; Frederick S. Hull, soprano; Jeannette Van Der Vepén Reaume, soprano; Sophie Braslau, contralto; Armand Tokatyan, tenor; Royden Susumago, tenor; Otis Patton, tenor; Lawrence Tibbett, baritone; James Wolfe, bass. Earl V. Moore again demonstrated the versatility of his art by training in operatic style his choral singers who, in this capacity, rose to heights which equalled their excellent performances in the preceding festival days. Sophie Braslau, always a favorite in Ann Arbor, proved herself a most fitting Carmen, and carried out the traditions of this exacting role, histrionically as well as musically.

Lawrence Tibbett, an old favorite in Ann Arbor, renewed musical friendship with many admirers. He has ripened his art, and sings with the maturity of a master. James Wolfe of the Metropolitan Opera, the only artist from last year's cast to appear again this year, sang the bass roles, in his usual excellent style, and increased largely his many Ann Arbor admirers. Lois Johnston, in the role of Micaela, proved her worth. She has been heard in Ann Arbor on previous occasions but seemingly never to better advantage. Her many engagements with the San Carlo Opera Company have given her a poise and assurance which, coupled with her splendid artistry, make her a most acceptable performer. Minor roles were sung by the following young artists from student bodies of the University School of Music: Frederick S. Hull, soprano; Jeannette Van Der Vepén Reaume, soprano; Royden Susumago, tenor, and Otis Patton, tenor.

FESTIVAL NOTES

Supplementing the stirring musical activities of the festival, many functions of a social nature took place during Festival

week. On Thursday evening Mr. and Mrs. Theodore Harrison entertained soloists, conductors, and distinguished visitors as well as local guests at their spacious home. Here the festival programs were discussed and heard over again while refreshments were served and old acquaintances renewed.

The traditional Friday noon reception and luncheon at Barton Hills Country Club given annually by Mr. and Mrs. Charles A. Sink and Mr. and Mrs. Earl V. Moore brought



JOSEPH E. MADDY,

Director of the Children's Chorus, Ann Arbor May Festival.

together a group of seventy-five artists, conductors, music critics and distinguished guests. Here, informally, around a spacious table, the elite of the music world gathered and "broke bread." Among the celebrities present were Dr. Howard Hanson of the Eastman School of Music, Rochester; Mr. and Mrs. Ralph Holmes, representing the Detroit Times; Mr. and Mrs. Felix Borowski, Chicago; Mrs. Florence French, Chicago; Clarence Cook Little, president of the University of Michigan; Henry E. Voegli, manager of the Chicago Symphony Orchestra; Mr. and Mrs. James DeVoe, Detroit; Selby Oppenheimer, impresario, San Francisco; James Wolfe, Armand Tokatyan, Arthur Hackett, Sophie Braslau, Lawrence Tibbett, Elsie Baker, Betsy Lane Shepard, Rosa Ponselle, Lea Luboshutz, Mr. and Mrs. Theodore Harrison, A. R. McKenzie of the Oxford Press; Charles E. Watt of Chicago, Mabel Mable of Detroit, Mr. and Mrs.

Palmer Christian, Mr. and Mrs. Eric Delamarter, Mr. and Mrs. Guy Maier, Evelyn Smith of Chicago, Francis H. Rybold of Indianapolis, Jeanette Van der Vepén Reaume of Detroit, Lois Johnston of Detroit, Mr. and Mrs. Carl Gehring, Times News, Ann Arbor; Stewart B. Sabin, Democrat and Chronicle, Rochester, N. Y., and many others.

At the close of the luncheon, Manager Sink briefly welcomed the guests on behalf of the hosts and hostesses, and called upon Dr. Clarence C. Little, president of the University of Michigan, for a brief address. Dr. Little, who is one of the outstanding university presidents of the country, virile, capable and enthusiastic, and one of the leading educators of the day, in his charming manner spoke enthusiastically of the value of good music, and complimented the musical forces assembled upon the high calling of their profession, giving assurance that the University of Michigan would not only continue to foster good music, but that plans were being formulated for enlarged developments of this important phase of cultural and educational growth. His remarks were significant, not only as to local musical tradition, but also as to the development of music nationally.

Saturday noon the annual alumni banquet of the University

(Continued on page 39)

L. CAILLIET

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"The last number was an exceedingly clever arrangement made by Lucien Cailliet, of Debussy's Children's Corner Suite, for the Philadelphia Orchestra Ensemble, and by it, Mr. Cailliet showed himself to be a musician of extraordinary ability."—*Philadelphia Public Ledger*.

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Headline, Lewiston (Me.) *Sun*, Feb. 3, 1927.

PIERRE PELLETIER

Baritone

NEW YORK DEBUT, APRIL 3

Times, April 3, 1927.

"Makes a fine impression at first recital here . . . rich flexible baritone . . . uncommonly finished . . . perfect in diction."

Sun, April 4, 1927.

"Sang with ease and assurance."

World, April 3, 1927.

"A most interesting singer . . . he was delightful."

Herald, April 3, 1927.

"Poise and temperament."

BOSTON DEBUT, MAY 17

Herald, May 18, 1927.

"Rejoices in a sense of rhythm superior to that of most singers . . . has warmth in his nature and a keen sense of characterization. . . . He sang with an ardor and conviction that made his emotions felt."

Globe, May 18, 1927.

"A voice of fine quality which he uses with notable skill. . . . His diction is of unusual excellence."

Transcript, May 18, 1927.

"Mr. Pelletier's singing was of the type which easily engenders enthusiasm."

Christian Science Monitor, May 18, 1927.

"Mr. Pelletier's voice is clear, mellow, resonant."

MONTREAL DEBUT, MAY 15

La Presse, May 16, 1927.

"A concert artist of fine taste and striking voice."

Le Devoir, May 16, 1927.

"A voice flexible to a more than remarkable degree and controlled by a very live intelligence."

La Patrie, May 16, 1927.

"M. Pelletier interpreted an interesting program with real temperament and emotion."



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THE MUSICAL COURIER EXTRA

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 Devoted to the Interests of the Piano Trade.

NEW YORK JUNE 2, 1927 No. 2460

The music festivals that bloom in the spring, tra-la, tra-lee.

Antheil's Ballet Mecanique seems to have had its wheels stopped by the critics.

Does it ever strike the small camp of modernists, that the hundreds of millions who like classical music can't be wrong?

"Mr. Damrosch, as the head of radio music, will induce prominent composers to write works especially for the radio," says an exchange. Important, if true.

That sloughing sound is the chorus of envious, even if admiring, sighs rising from the breasts of public performers, over the unprecedented front page popularity of Lindbergh.

The Canadian Folk Song and Handicraft Festival was held at Chateau-Frontenac, Quebec, May 20-22. The MUSICAL COURIER report of this festival was received too late for inclusion in this week's issue. It can be said at this time, however, that the festival was a great success.

In another place is printed a letter from Arthur Judson, manager of the Philadelphia Orchestra, correcting a statement made in a recent issue of the MUSICAL COURIER regarding the conductors who are to replace Stokowski during his absence. It seems that no decision has been reached as yet.

The Hon. and Mrs. Philip Berolzheimer have announced that they will continue their generosity in providing scholarships for the Guilman Organ School, the great institution organized so many years ago and successfully conducted ever since by Dr. William C. Carl. These scholarships are available for talented young people who are unable to pay the regular tuition at the Guilman Organ School. As is announced in another column, the examinations take place in the fall. One cannot too highly commend the fine spirit of the Hon. and Mrs. Berolzheimer in making a musical career possible by these scholarships for talents that would otherwise be condemned to forego a proper musical education and would thus not only themselves be deprived of the satisfaction

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of leading a career with which they find themselves in sympathy, but deprive the world of useful and thoroughly trained musical talent.

A son was born recently to James McCormack and Mrs. Gertrude McCormack, and the son is to bear the name of John McCormack 2nd, being named after his uncle, John the First, who is first not only in name but in his art and in the hearts not only of his own countrymen but of most of the rest of the world besides. John the Second certainly makes a good start and the usual congratulations are tendered not only to his proud parents but to John the Second and must be extended to John the First as well.

It is announced that the permanent endowment of the Curtis Institute of Music in Philadelphia has been greatly increased by a gift from Mrs. Mary Louise Curtis Bok, daughter of C. A. Curtis, the publisher. The exact figures are not known, but it is believed that the amount will be sufficient to maintain the institute permanently. Josef Hofmann has been appointed director of the institute. It has long been believed that Mr. Hofmann has been a guiding force in the direction of the institute although he was heretofore only the head of the piano department. The policy of the institute will be continued as heretofore.

Harold Bauer is to make an extended tour in Europe beginning in October. The start will be made in England, and after filling a long series of dates in that country, Mr. Bauer will be heard in Barcelona twice, after which he will go to Madrid, then back to Barcelona, on to Oviedo, to Bilbao (for two concerts), Bordeaux, Paris, Liege, The Hague, Rotterdam, Amsterdam, Utrecht, Antwerp, back to Paris, to Brussels, back again to Paris, to Geneva, and then back to England where he will play in Oxford and London. Mr. Bauer will sail for New York on December 14. There will be for him in all about thirty-five concerts between the first week of October and the middle of December.

The news that comes from Vienna that Chaliapin had a falling out with the conductor of the opera there during the performance, is no especial cause for surprise. Chaliapin is an artist who knows what effects he wishes to attain and is thoroughly well able to accomplish his purpose if not hampered by interference from the conductor. That he should be forced, while on the stage, to beat time with his hands in order to try to get the tempi necessary to his individual interpretation, is regrettable but not surprising. One may well suggest that he may have been in the wrong to make a public thing of it, but after all it is difficult to blame him. He no doubt saw his interpretation endangered by his inability to get the tempi he wanted and took the only way out. There is many an artist not only on the operatic but on the concert stage who would just love to do the same thing, and some of them do.

To the poor man the statements which reach the newspapers regarding plans for the new Metropolitan Opera House are puzzling to say the least of it. If these reports are correct it appears that some of the directors of the Metropolitan object to the 57th street site which has been proposed, but that other proposed sites are considered with hesitancy because of the expense. This attitude on the part of millionaires is one of the things that people of ordinary means will probably never understand. To the vast wealth that is connected with musical enterprise in New York, the difference of a million or two or even ten or twenty could be as nothing. One would think that these philanthropic and art-loving gentlemen would take pleasure in making the most magnificent opera house on the most magnificent site possible. It has always seemed a shameful thing that even the most insignificant cities in Europe and South America and other parts of the world have far more imposing opera houses than we in America, which is by far the richest country in the world. These comments are not made in the spirit of criticism but simply in wonderment.

RADIO VOICES

Something new in radio is the announcement made recently by Atwater Kent, head of the famous manufacturing company which bears his name, of a foundation for the purpose of supporting a national radio audition. Mr. Kent's announcement is headed "A quest for unknown radio voices," and the announcement begins: "Somewhere in the United States are a few glorious voices—unknown." The Atwater Kent Foundation is providing the means for discovering these voices and giving them a hearing before the nation.

Now here is a matter that must interest not only every vocalist but also every teacher of vocalists. The radio has slowly come to the inevitable conclusion that good artists must be furnished for its audiences and that good artists must be paid for. Atwater Kent was one of the pioneers in adopting this attitude and he has had many followers until, today, there are numerous "hours" where artists of the first rank are to be heard. Also there are some lesser artists who are earning their living or adding to their incomes by broadcasting.

This is as it should be. The Musical Courier protested vigorously a year or so ago against the broadcasters who were attempting to get talent free or in exchange for highly elusive claims of the advertising value of broadcasting for the artist. There is now no need for any further protests, as broadcasting is on a firm business basis, and advertising is being sold by broadcasters to all sorts of commercial concerns at such figures that artists can be engaged to do the broadcasting—and those who buy the advertising insist upon having first-class offerings to which to attach their trade-marks for the simple reason that they know very well that the radio audience will not listen-in to programs unless the programs are worth while.

This simply means more and more business all the time for everybody active in music. It does not mean that the concert business is being destroyed or that the business of teachers is being destroyed. It will be recalled by many that these same pessimistic claims were made when the phonograph and the player-piano were invented. People said: nobody will go to concerts! nobody will learn to play! nobody will learn to sing! The result, as everybody now knows, was exactly the opposite. Concert audiences were enormously increased simply because people found out that they could get pleasure out of music and that it was worth while to go to concert halls to get this pleasure at first hand. People found out that it was a good thing to know a musical instrument and there grew to be a greater demand than ever before for music lessons.

The same thing is taking place today, and this Atwater Kent offer shows how the wind is blowing. Voices are needed, and Atwater Kent has created a foundation in order to discover them. The day will come when the teachers of those voices will be glad to let the world know who they are. The Atwater Kent offer is not only good for art but it is also good for the music business in whatever form that business manifests itself.

It is up to the singer and teacher to take advantage of the growing demand for musicians suited to public performance. How is this to be done? Simply by aiming higher than heretofore, by setting up a higher standard. Broadcasters are not going to be deceived, nor are they going to give employment to artists because of friendship or favoritism. They have too much at stake. They have not only the great investment of their broadcasting equipment, but also contractual responsibilities which they must carry out satisfactorily or lose their business.

Remember that the station that most consistently and habitually offers the best programs will have the largest regular audience. The number of people who bother with the printed radio programs is very small. The average radio fan simply tunes in on a good station and waits for the program to run itself out. Many fans simply let their sets run through the whole evening. Which station will they select? The one that offers the best programs. And what sort of musicians are the directors of that station likely to employ? Musicians who give entire satisfaction. And what sort of prices are they likely to pay? Higher than what the smaller stations can afford.

Think it over!

VARIATIONS

By the Editor-in-Chief

Boris De Schloezer, of Paris, speaks in a recent essay, about "the crisis of opera."

There is a crisis in everything else, so why not in opera?

As far as America is concerned, the operatic crisis is based on three points: (1) Should silk hats be restored at the Metropolitan? (2) How may late arrivals and early departures be regulated? (3) If our native lyrical artists do not secure contracts with the Metropolitan, Chicago Civic, or San Carlo, where are they to find a permanent position in opera in this country? The late Oscar Hammerstein once spoke of starting a "chain of opera houses" in our land. Andreas Dippel had a seemingly feasible plan several seasons ago, of a circuit of opera companies in a group of Eastern cities. Both plans fell into the discard. Permanent opera companies in the smaller cities should not be an impossible dream, especially now that many of them have symphony orchestras, and more are in the process of formation.

By the way, in the Liberty Magazine, there is a serial story of the career of Oscar Hammerstein. The issue of May 21 starts the tale, and remarks that "Our century has seen two great showmen—P. T. Barnum and Oscar Hammerstein." The comparison is an apt one, for both men knew how to get into the public eye and stay there. Barnum's only musical venture was with Jenny Lind, but Hammerstein, who played the piano a bit and liked music of the essentially melodious sort, never strayed far from the theater or the opera house in his enterprises as an impresario. Before taking up his final and determining career, however, he had been a cigar maker, inventor, and publisher of a journal for the tobacco trade.

On one occasion he made a wager that he could write an opera in twenty-four hours. He was locked up alone, in a room, with a pencil, music paper, and some food and water, and at the appointed time he emerged with a work called *The Kohinoor*. At its production it proved to be poor stuff.

Hammerstein gave the first New York hearing of *Cavalleria Rusticana*, almost without rehearsal, and pitchforked onto the stage at practically a day's notice, in order to forestall another manager's suddenly announced production of that opera, just after its phenomenally successful premiere in Italy.

Hammerstein's impish humor never deserted him. He once hissed one of his own artists, whose performance displeased him. Again, chided by a prima donna for not doffing his celebrated hat in her presence, he answered: "Don't the orthodox Jews wear hats when they are adoring their God?"

Our favorite Hammerstein anecdote concerns his remark about the dinner given to Gatti-Casazza when that gentleman first arrived here to take charge of the Metropolitan. The belligerent Oscar, then managing the Manhattan Opera House, was invited to help honor his rival impresario at the banquet. However, Hammerstein stayed away from the banquet, and his absence caused pointed comment. Next day, a newspaper interviewer asked him: "Why didn't you go to the Gatti-Casazza dinner?" Hammerstein made answer: "I wasn't hungry."

A bill was introduced—and defeated—in Chicago's Council of Alderman, to permit undertakers to equip hearses with loud-sounding automobile sirens, like those of fire vehicles and ambulances. After all then, the dead shall be awakened only by the sound of Gabriel's trumpet.

A volume of modern songs for young people is to be issued, with music by living composers written to words by poets of the day. The announcement occasions but little surprise. Who would expect the songs of Schumann, Schubert, Franz, Brahms and Strauss to be snappy enough for the adolescent generation of the moment?

In answer to our recent question regarding the advisability of compiling a book of extracts from our Variations, we have received many encouraging letters. One of them is the following:

Brooklyn, N. Y., May 12, 1927.

DEAR VARIATIONS:

Yes, I love fun and you do good with yours. Musicians always love fun. Their lives are funny, too.

I like your column, which is natural and sly. We have enough regal dignity in the *MUSICAL COURIER* to assuage the feelings of all the solemn kings and queens of sound in America. They cause stampedes and furores (as we read) and gaze benignly upon their fevered subjects from their concert altitudes. These great ones can enjoy their

glory, in the printed acclamations. They have a right to this, and heaven bless all the multitude of stars shining in the *MUSICAL COURIER* and elsewhere.

Variations transports us, who are not emperors and empresses, to a realm where we can forget all the fat fees which don't come our way. So give us Variations between book covers.

Yours, (in them),

H. COLLIER GROUNDS.

New York, May 16, 1922.

DEAR VARIATIONS:

Having joined the army of madmen who ask questions (by the by, why will they stick to the French "questionnaire" with the English "questionary" staring them in the face?), I will bet a Lulab to an Ethrog that none of your readers can name ten per cent of the authors of the enclosed list of 100 operas.

Very truly yours,

MOSES COHEN.

P. S. I might mention that I exhibited superior intelligence in selecting the list; I copied them from a publisher's catalogue.

- | | |
|---------------------------------------|--------------------------|
| 1—La Marquise. | 1. Ad. Ch. Adam. |
| 2—Le tre Nozze. | 2. Alary. |
| 3—Kain. | 3. d'Albert. |
| 4—List und Phlegma. | 4. Angely. |
| 5—Raffaello. | 5. Arensky. |
| 6—Le Duc d'Olonne. | 6. Auber. |
| 7—Le Dieu et la Bayadere. | 7. " |
| 8—Le Cheval de Bronze. | 8. " |
| 9—Gustave III. | 9. " |
| 10—La Sirene. | 10. " |
| 11—Mon Prince. | 11. Audran. |
| 12—La petite Fronde. | 12. " |
| 13—Serments d'Amour. | 13. " |
| 14—Les quatre Fils d'Aymon. | 14. Balfé. |
| 15—Toto. | 15. Banes. |
| 16—La Fiancée d'Abydos. | 16. Barthe. |
| 17—Das Versprechen hinterm Herd. | 17. Baumann. |
| 18—Maitre Pathelin. | 18. Bazin. |
| 19—Frode. | 19. Bechgaard. |
| 20—Elisabeth d'Ungheria. | 20. Beer, G. |
| 21—Das Stelldichein a.d. Pfahlbrücke. | 21. Beer, M. J. |
| 22—Les Ruines d'Athenes. | 22. Beethoven. |
| 23—La Straniera. | 23. Bellini. |
| 24—Le Baiser de Suzon. | 24. Bemberg. |
| 25—The rose of Erin. | 25. Benedict. |
| 26—Les Enfants du Proscrit. | 26. Berlaur. |
| 27—Les Troyens. | 27. Berlioz. |
| 28—Francois les Bas Bleus. | 28. Bernicat. |
| 29—Aline. | 29. Berton. |
| 30—Djamileh. | 30. Bizet. |
| 31—Das war ich. | 31. Blech. |
| 32—Thyl Uylenspiegel. | 32. Blockx. |
| 33—Les Voitures versees. | 33. Boieldieu. |
| 34—Mosquita, la Sciere. | 34. Boisselot. |
| 35—Niniche. | 35. Boullard. |
| 36—Thamara. | 36. Bourgault-Ducoudray. |
| 37—La Mendicante. | 37. Braga. |
| 38—Ariadne. | 38. Brambach. |
| 39—Die Kosakin. | 39. Brandl. |
| 40—Scherz, List und Liebe. | 40. Bruch. |
| 41—Der Husar. | 41. Bruell. |
| 42—Le Reve. | 42. Bruneau. |
| 43—Das Maedchenherz. | 43. Buongiorno. |
| 44—Don Bucefalo. | 44. Cagnoni. |
| 45—Le Venitian. | 45. Cahen. |
| 46—Esmeralda. | 46. Campana. |
| 47—L'Europe galante. | 47. Campra. |
| 48—Le Solitaire. | 48. Carafa. |
| 49—Hero et Leander. | 49. Caro. |
| 50—Le Roi malgre lui. | 50. Chabrier. |
| 51—Enguerrande. | 51. Chapuis. |
| 52—La vie du Poete. | 52. Charpentier. |
| 53—Haschisch. | 53. von Chelius. |
| 54—Le Roi des Mines. | 54. Cherouvier. |
| 55—Faniska. | 55. Cherubini. |
| 56—Jean de Nivelle. | 56. Cilea. |
| 57—Il piccolo Hayden. | 57. Cipollini. |
| 58—Jahel. | 58. Coquard. |
| 59—Festa a Marina. | 59. Coronaro. |
| 60—Le Filbustier. | 60. Cui. |
| 61—Der Gluecksritter. | 61. Czibulka. |
| 62—Russalka. | 62. Dargomyzski. |
| 63—La Perle du Bresil. | 63. David. |
| 64—Peau de Nivelle. | 64. Delibes. |
| 65—La Coupe du Roi de Thule. | 65. Diez. |
| 66—Il Furioso. | 66. Donizetti. |
| 67—Gudrun. | 67. Draeseke. |
| 68—Aben Hamet. | 68. Dubois. |
| 69—Der Bauer ein Schelm. | 69. Dvorak. |
| 70—Hexen, Die. | 70. Enna. |
| 71—Der Sturm. | 71. Fibich. |
| 72—Naida. | 72. Flotow. |
| 73—Asreal. | 73. Franchetti. |
| 74—Hulda. | 74. Franck. |
| 75—Jocrisse. | 75. Gautier. |
| 76—Voto. | 76. Giordano. |
| 77—Russlan und Ludmilla. | 77. Glinka. |
| 78—Echo et Narcisse. | 78. Gluck. |
| 79—Dante. | 79. Godard. |
| 80—Merlin. | 80. Goldmark. |
| 81—Condor. | 81. Gomes. |
| 82—Jeanne d'Arc. | 82. Gounod. |
| 83—La fausse Magie. | 83. Grétry. |
| 84—Les Amours du Diable. | 84. Grisar. |
| 85—L'He du Reve. | 85. Hahn. |
| 86—Waldemar. | 86. Hallen. |
| 87—Nubia. | 87. Henschel. |
| 88—Fanchon, das Leiermaedchen. | 88. Himmel. |
| 89—Donna Diana. | 89. Hofmann. |
| 90—La Montagne noire. | 90. Holmes. |
| 91—Die sieben Geiseln. | 91. Humperdinck. |
| 92—Fervaal. | 92. d'Indy. |

- 95—Sardanapale.
96—Don Quixote.
97—Murillo.
98—Astarte.
99—Hans Sachs.
100—Atys.

95. Joncieres.
96. Kienzl.
97. Langer.
98. Leroux.
99. Lorz.
100. Lully.

Composers of popular music are not so bad. After all, there is nothing in the Bible against coveting thy neighbor's melodies.

The contest between modernistic and classical music is like the celebrated race between the hare and the tortoise.

Forevermore is gone that week
And lost beyond redress,
Which does not bring a Walter Damrosch story in the press.

"Rosenthal's advanced age does not seem to lessen or stale his technic," writes J. P. F.; "he is indeed an octagenarian."

Leopold Godowsky, just returned from a lengthy stay in Africa, reports that he saw the ideal spot in the Sahara where a conservatory for brass instrument playing would disturb no one.

Apropos, at last the modernistic composers are to have a real chance. An open-air organ, whose strains will be heard within a radius of five miles, will be erected at Kuffstein, in the Tyrol, as a memorial to German and Austrian soldiers who died in the World War.

Soviet Russia desires a new national anthem. Why not use its old folk tune, *The Red Sarafan*?

Prize compositions are not always prized compositions.

We own to an ineradicable Chopin complex, as we found out recently when we began to fool around again, after a long lapse, with Chopin's F minor ballade, his etudes, and the opening and closing movements of the sonata in B minor.

"A former East Side prizefighter of New York," says the Berlin News, "now is a successful ballet dancer in Italy." We cannot resist hazarding the thought that, as Pucciniello, his footwork should be exceptionally effective.

Koussevitzky says that Boston concert audiences are the best in America. Oh, yes, Koussevitzky conducts in Boston.

Argus had a hundred eyes, "the night has a thousand eyes," and a drone bee has 13,800 eyes. All of them, however, compared with our readers, are the merest optical amateurs. Last week we stated that Toscanini is to receive \$1,500 per concert here next season, or \$12 per minute. Since our unfortunate paragraph, which seems to have escaped no pair of eyes, we have been overwhelmed by an avalanche of monitors, correctors, attention callers, and calculators. All of them figure out that the sum is nearer \$16 than \$12 per minute, on the basis of the length of a concert. This positively ends our experiments in mathematics, at which we never were much, anyway.

LEONARD LIEBLING.

THE NEWEST JAZZ

Jazz seems to hold the boards. One heard over the radio on a recent Sunday evening a jazz symphonic poem called *Emperor Jones*, illustrating the famous play of that name and rather a clever composition. This listener-in was not able to understand the name of the composer which, by the way, is often, very often, the case when things are given over the radio. What one always does understand is the name of the place the broadcasting comes from and the name of the person who is paying for that particular feature. In other words, the advertisers play safe and assure themselves that they get what they are paying for, whether the artist and composers, etc., poor under-dogs, get any credit or not.

On the same evening a concerto by W. Franke Harling was played at the Roxy Theater by the Roxy Jazzmanians. It will still be recalled that Harling wrote two so-called jazz operas—*A Light From St. Agnes*, given in Chicago, and *Deep River*, presented on Broadway. Mr. Harling's jazz concerto is in line with what is being done today by most of our leading composers. In spite of what Siegfried Wagner is quoted as having said in a London interview, jazz is being taken seriously by some composers and there is an effort to make it more serious than the traditionalists and conservatists would have it.

THE ROCKY ROAD TO FAME

The musical managers of New York are complaining because of the meagre attendance at the recitals of the less known artists, and are trying to devise ways and means to better those conditions. They seem to think that the radio is to some degree responsible for the diversion of public interest.

The assumption is not entirely a sound one, for even before the coming of the radio, musical audiences were never wildly eager to attend concerts given by unknown artists or those of small repute. At one time, a certain measure of attendance could be secured through the distribution of free tickets, but that custom having been practically discarded during recent seasons, many vast arrays of empty seats now are on display at numerous concerts in New York.

A moment's reflection shows that there is nothing remarkable, and certainly nothing mysterious, in such a state of affairs. With modern methods of publicity, and the desire of the daily press to stimulate sensationalism at all costs, the artist who has "arrived," and whose achievements, personality, and private life are regarded as "news," and of "human interest," naturally fill the public eye and stimulate the public interest, in far greater degree than the performer of whom nothing is known, and who has to create an identity, a standing, and a personal history of some kind.

Aside from those extraneous factors, however, the beginning artist also must face the competition of the truly great, whose proud and profitable positions in public esteem have been won through high worth and exalted artistic talents. Such towering figures have a legitimate right, musically and commercially, to preempt the attention of audiences, critics, and publicity mediums.

Advertising, correctly conceived and properly placed, is helpful in drawing attention to a career just commenced, but expert guidance is required to make such advertising effective, so that it does not react in boomerang fashion, and defeat the very ends for which it was intended.

Naturally, some serious questions arise in the mind of the young artist. He or she probably reflect in this fashion: "Granted that I cannot expect the public to flock to my first concert. Granted that the praises of my family and friends do not induce general recognition. Granted that the critics, as a matter of 'news,' must give preference in their attendance and their reviews to artists of fame and drawing power. Granted that I should give more than one recital, and that I should advertise. Well, suppose I have no money!"

The ruminating young artist might as well have begun the monologue with the thought that ended it.

While money cannot intensify in its possessor the degree of his talent, and also cannot purchase popular musical approval, nevertheless it may procure quicker and wider opportunities for the presentation of that talent.

There is no remedy at hand, which could effect immediate alleviation of the present conditions that make difficult the early road of the beginner in the public musical career. Many practical philanthropists have taken the matter to heart, and several sincere and effective organizations have been formed by them, which are meeting with a fair degree of initial success.

The beginner's problem, however, is essentially his own, and he must realize that the path to artistic eminence—and dollar recognition—is one strewn with rocks, thorns, abysses, mountainous obstacles, and echoing with the agonized cries and lamentations of the footsore, wounded, and those whose lives have been left in the rough.

Perhaps the neophytes may find consolation in the thought that among those who were not famous and rich when they started in music, were Bach, Beethoven, Schubert, Wagner, Verdi, Paderewski, Sousa, McCormack, Massenet, Gounod, and a host of other musical heroes of the first magnitude.

CHICAGO OPERA ANNOUNCEMENT

In another part of this issue there appears an interesting report issued by order of the trustees of the Chicago Civic Opera by the president of that institution. The salient parts of the report are that a new guaranty fund has been subscribed by the public of Chicago, and that the new fund is somewhat larger than the old one; also that a separate organization has been formed to provide a new opera house for the use of the company on the property bounded by Wacker Drive, West Washington and Madison streets, and the river. This property will be developed as a large office building to be leased for commercial purposes. It will contain, besides offices, an opera house and also a smaller auditorium designed to accommodate light operas, ballets, reci-

tals and the like. Then appears a report of the 1926-27 season of opera, with the total receipts and the repertory given in Chicago. A paragraph is given to the tour of the Chicago Opera and a few lines to the novelties given by the company in the past five years. The names of many of the principal artists who have been secured for next season are announced, and it is also announced that probably several artists of international reputation will make their first American appearance with the Chicago Civic Opera Company next season. The names of these artists are not yet given, but Mr. Johnson will no doubt make another announcement soon through the publicity department of the Chicago Opera which is so well managed by its director, Ben Atwell. We know of several Americans already secured by the management for next season, one of them a young woman who has studied with one of Chicago's principal schools under the guidance of one of America's foremost vocal teachers, she has been engaged to sing principal roles. But the announcement of names must await the pleasure of the publicity department of the Chicago Opera.

CURIOUS

It seems curious that one of Wagner's manuscript scores should sell for more than \$15,000, which was the sum paid for the orchestra sketch of Rheingold at auction in New York recently, and that the piano on which he composed this very work should find no purchaser even in rich America. Collectors seem to value holographs more than items of personal property. However that may be, the fact that the first draft of Rheingold has come to America is welcome news and one may hope that it will be placed on view for a while at least where all the world may have a glance at it. Wagner wrote three sketches for Rheingold, the first being merely the themes, the second the vocal score, the third this orchestra sketch which was then copied and finally again corrected, with additional corrections in the printer's proof. It was written in 1853 and 1854. Wagner's piano was brought over to America several years ago with all proper authentications. It was exhibited for a few weeks at Knabe's piano warerooms and then van-

ished from view. It is now in storage. It seems a pity it could not be placed on view at the Metropolitan Museum of Art. Surely the instrument that first gave forth the sound of the master's immortal works is worthy of public recognition!

PESSIMISM

Some time ago we attended a rehearsal or reading of orchestral compositions by American composers, at one of the smaller of the Carnegie Halls, somewhere upstairs.

Nearly all the composers present were young, and looked well fed, well dressed, healthy and happy. One had with him a bag of golf-sticks, and another, a tennis racket.

But, oh, what pessimistic, despairing, discordant, modernistic music most of them had written! One could not help wondering if they really meant it. What had occurred in their young lives to impel them to express themselves in such anguished accents? Why did melody, tonal beauty, sprightly rhythm and all the other things we find in the works of Beethoven, Mozart, Mendelssohn, Wagner, Weber, Verdi, Chopin, Tchaikowsky, etc., no longer appeal to them? Frankly, we could not find the answer. What is it?

THE CLARINET

Very few probably know that the great novelist, Emile Zola, was a passionate clarinet player. In answer to a letter asking him for some particular information on the clarinet, he writes:

Medan, June 24, 1897.

Dear Sir: I have always been a very mediocre clarinet player and this for a long time! You may, in the book of Paul Alexis—Emile Zola—notes d'un ami, find something about the poor musician I have been.

The clarinet is a marvelous instrument which is often turned to ridicule. I do not know why, but I am totally unfit to speak about it. I can only praise you for being fond of it and to speak of it as you would of a woman you love. "The beloved woman" is it not thus Berlioz designates or defines the clarinets among the voices of the orchestras?

Most cordially,

(Signed)

EMILE ZOLA.

QUESTIONS ABOUT PIANO STUDY ANSWERED

By Alexander Raab

Alexander Raab, eminent pianist, pedagogue and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

I

1. Are there any rules in interpretation? Which one do you think is the most important? Can you recommend some books on this subject?—L. S.

Books on General Rules of Interpretation are to my knowledge very few.

Hans Schmitt of the Vienna Conservatorium wrote a great deal and lectured on Natural Laws of Interpretation. I am sure you will find some English translations of his pamphlets.

Of more recent date are the articles by Constantin Sternberg, published by Schirmer.

Schumann's famous "Rules," although not dealing directly with general rules of interpretation, can still be recommended to students as very profitable reading.

There is no question that definite rules exist in regard to musical interpretation. But the successful application of these rules requires good taste and style. In most cases both have to be developed. Good books and advice, valuable as they may be on certain occasions, will never accomplish this.

You have to put yourself in the hands of a good teacher and let him assume the responsibility of leading you.

If, however, you are not in a position to do this, the best advice that can be given to you is, to be in every respect as accurate as you possibly can be while studying a composition.

Make sure that, besides the correct text and rhythm you really carry out the markings of the composer. Mere indications or exaggerations of them will never make a good performance.

Procure a reliable edition and observe phrasing accentuation, and tempo changes carefully. If you are not sure what a term means, do not guess, but look it up in a dictionary.

Crescendo, decrescendo (dim.), ritardando, accell. all mean gradual increase or decrease in tone volume or speed. Therefore, do not play loud or fast when cresc. is marked or soft and slow in case of diminuendo. And do not suddenly change the speed where accell. is marked, or vice versa.

Compare the different parts of the composition you are studying which are marked mp, p, pp, and mf, f, ff. Listen whether the difference can really be heard in your playing. Remember markings are relative. These suggestions are merely elementary. However, the most exact deciphering of a musical work by itself will not result in a fine interpretation, but it will do a great deal towards making the musical idea clear to yourself and it will teach you to listen to your-

self all the time. This, after all, is of greatest importance in all music making.

Never miss the opportunity to hear good music well performed, and not only soloists.

A very important factor in interpretation indirectly is "poise." Cultivate it unceasingly.

Never sit down to practice or to play thinking what you will have to do afterwards. You would not like to have your listener do the same.

II

My teacher insists on going through the same kind of exercises with every one of his pupils. I think this must be wrong because every hand is different. What do you think about it?—B. S.

Every hand is indeed different, but—the piano as an instrument is always the same for every kind of hand. Therefore, if you want to learn how this instrument is played, you will have to get first a correct idea how to handle it. And in order to get this correct idea you will have to go through a certain preparatory training which necessarily will be similar to that of your fellow students who also want to learn to play the same instrument, regardless of the peculiarity of individual hands. Therefore, your teacher is right.

Chopin directed his pupils through certain preparatory exercises, so did Leschetizky and Villoing, who taught Anton and Nicolas Rubinstein.

I think that all great teachers were guided by very definite ideas which undoubtedly were the outcome of many years of experience in playing and teaching.

Almost any peculiarity of the hands will take care of itself in playing, provided that no arbitrary method hinders a natural action of the hand.

Of far greater importance than the hand of the student are his mentality, intelligence, and attitude. This may sometimes constitute a problem to the teacher and may even endanger the progress of the student.

III

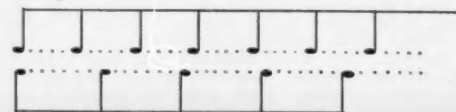
I can play eighths against triplets exactly but do not know how to divide seven against five. How should I practice it?—T. P.

Unequal rhythms are best practiced with each hand separately but alternately. Keep the tempo as strictly as possible each time you alternate; so that the difference in the numbers of notes, though played to occupy the same duration of time, will become very smooth and natural. Repeat this until you can do it unconsciously.

You are right in trying to play eighths against triplets strictly, as otherwise the eighths would not sound like eighths. But when too many notes are involved (five against seven) I would not bother too much about exact division. It certainly would not be very beautiful if it would sound "exactly divided."

The way to divide any polyrhythm is very simple. If you have to divide let us say seven against five, write in one line seven times five notes, and parallel with it five times seven notes. Or any other number. It will show the exact division.

Example:



Guilmant School Commencement Exercises

The Guilmant Organ School, under the direction of Dr. William C. Carl, closed its twenty-eighth year on May 24 with a recital of graduating pupils at the First Presbyterian Church. A processional, the March Pontificale from Widor's first symphony, was played by George William Volkel, post-graduate, '26, who also played at the end of the evening a recessional, Grand Choeur Dialogue by Eugene Gigout.

After the invocation by the Rev. Dr. George Alexander, pastor of the First Presbyterian Church, the following program was rendered by graduating students of the class of '27: Allegro from the first organ sonata, Felix Borowski, played by Irma Clark; Pièce Heroïque, César Franck, played by Kenneth Yost; Concerto for organ in G minor, Matthew Camidge, played by Pearl Haug; Marche Religieuse, Alexandre Guilmant, played by John Stamm Irwin; Scherzo in G minor, Enrico Bossi, played by Helen St. John Torbert; Fugue in D major, Johann Sebastian Bach, played by Sumner Allen Jackson; Allegro from the first organ sonata, Felix Mendelssohn-Bartholdy, played by Helen Reichard; Allegro from the tenth organ concerto (with cadenzas by Alexandre Guilmant), G. F. Handel, played by Frances Anson.

The performances were so uniformly excellent that it is impossible to single out any one as superior to the others. It strikes the critic of long experience, who has attended the concerts of most of the world's great masters both in America and in Europe for a great many years, that the level of attainment of these young people who are just completing their school work is extraordinarily high. As they step up to the organ one after another and play the pieces that they have learned under Dr. Carl's tuition, they give the impression of young masters. No doubt they will develop. It has been well said that not to go forward is to go backward. But they have already attained a proficiency in their chosen task that shows not only excellent technical training, but also training in the wider fields of musicianship under the masters whom Dr. Carl engages to take charge of the various departments of his school. The faculty of the school is as follows: Organ department—William C. Carl, Mus. Doc.; Willard Irving Nevins, F.A.G.O.; and George William Volkel; theory department—Clement R. Gale, Mus. Bac., Oxon; Warren R. Heddon, Mus. Bac., Oxon; preparatory work—Lillian Ellegood Fowler, F.A.G.O.; hymnology—Howard Duffield, D.D.; the orchestra—Chalmers Clifton; voice culture—Edgar Schofield. At the end of the program, the class of '27 was presented for graduation by Dr. Carl, and the William C. Carl gold medal was presented to Frances Anson. The fund for these medals has been presented to the Guilmant Organ School by the Hon. Philip Berolzheimer, honorary president of the alumni association. It was explained that this medal is given not only for excellence in organ playing, but also to the pupil who in all the various branches of study required in the Guilmant Organ School, won the highest marks at the final examinations. It was also explained that the judges had found it extremely difficult to select a winner because the marks of three students had been so very close, and honorable mention was awarded Sumner Allen Jackson and Helen Reichard. The vocal soloist of the occasion was Edgar Schofield, solo bass of the First Presbyterian Church, who sang very effectively some Negro spirituals.

To close the evening, the Rev. Dr. George Alexander presented diplomas to all of the pupils who took part in the recital. Afterwards there was a reception in the vestry rooms of the church to congratulate Dr. Carl and his splendid pupils on their success.

It is announced that the Hon. and Mrs. Berolzheimer will offer free scholarships for next season as heretofore. These scholarships are open to young men and women of talent and ability between the ages of 18 and 26 who have not the funds to pay for the tuition of the school. The examinations will be held the beginning of October.

After the commencement exercises the class of 1927 presented Dr. Carl with a case containing a handsome gold

mounted fountain pen and gold mounted pencil of the same design. Many messages were received congratulating the school on the success of its year's work and on the long successful years that have gone by since it was founded, among them letters and telegrams from Joseph Bonnet, Hon. President of the School, Hon. and Mrs. Philip Berolzheimer, Senator Richards of New Jersey, Rev. Dr. Howard Duffield, chaplain of the school, Hugh McAmis, Municipal Organist at San Antonio, Texas, Dr. Humphrey J. Stewart, San Diego, Cal., and many others.

Commencement Exercises at Combs Conservatory

The Combs South Broad Street Conservatory of Music, Gilbert Reynolds Combs, director, held its commencement exercise of the forty-second year at the Metropolitan Opera House, Philadelphia, on May 25. Conducted by Mr. Combs and the assistant conductor, William Geiger, the orchestra of 110 members, was heard in the prelude to Die Meistersinger and the overture to The Marriage of Figaro and also played the accompaniment to the first movement of Grieg's concerto in A minor and the first movement of Tchaikovsky's B flat minor concerto for piano and orchestra. The solo parts in the concertos were played by James Boyer Wallace and Gladys Elizabeth Zeeman. The third soloist who appeared on the program was Angelo Petrella, who played the Romance and finale from the D minor violin concerto by Wieniawski, with Alverda Boyer at the piano. All three soloists were enthusiastically applauded and showed decided talent. Following an address to the graduates by Director Grakelow, degrees, diplomas and certificates were presented by Mr. Combs. Mary Graff Taylor was awarded the degree of bachelor of music and diplomas were awarded as follows: Piano—Helen A. Heckler, Helen B. Hughes, Gladys B. Zeeman and James B. Wallace; violin—Angelo Petrella; theory—Mary Vincent Shoop. Eight pianists, four violinists and two students in public school music were awarded teachers' certificates.

Goldman Band Concerts Begin June 6

The tenth season of the Goldman Band Concerts, under the direction of Edwin Franko Goldman, will be inaugurated on Monday evening, June 6. There will be seventy concerts during the season, forty of which will be given at Central Park on Monday, Wednesday, Friday and Sunday evenings, and thirty will be given on the Campus at New York University on Tuesday, Thursday and Saturday evenings. The first concert at the University will be given on Thursday evening.

Mr. Goldman has completed the programs for the season and the plans are far reaching. The entire series is again the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murray Guggenheim to the people of New York and it is one of the largest ever made in the cause of free music.

For the opening concert in Central Park on Monday evening, there will be two soloists, Olive Marshall, soprano, and Del Staigers, cornetist. It is expected that the donors, Mayor Walker and many city officials will be present. No tickets of admission are required, the concerts being absolutely free.

Philadelphia Orchestra Conductors Not Yet Officially Announced

May 28, 1927.

To the Musical Courier:

I have noticed in a recent issue of your paper an announcement stating that certain conductors have been engaged to preside over the Philadelphia Orchestra for the coming season. Will you please state in your next issue that the Philadelphia Orchestra Association has not yet completed its arrangements, and that it has made no announcement whatsoever.

Very truly yours,

(Signed) ARTHUR JUDSON.

NEWS FLASHES**Vladimir Shavitch to Conduct Gala Concert in Paris**

(By Special cable to the Musical Courier)

Paris.—Vladimir Shavitch will conduct Beethoven's Ninth Symphony at the Gala Benefit Concert to be given by the Conservatoire Orchestra of Paris on June 7. The purpose of the concert is to raise funds for a new Beethoven Monument in Paris. The Choeur Mixte de Paris will assist in the performance of the symphony. S.

Second Scotto Colon Season Has Auspicious Opening

(By special cable to the Musical Courier)

Buenos Aires.—Last night Colon Theater opened second season under general management of Ottavio Scotto. Beautiful auditorium filled to capacity. Subscription is complete, therefore no seats available. Norma given with galaxy of stars. Muzio essayed title role for first time. Received with great enthusiasm. After famous Casta Diva the house came down. Giacomo Lauri Volpi was the Pollione and scored one of greatest triumphs of his career. Ebe Stignani of La Scala very successful Adalgisa. Orchestra in capable and authoritative hands of Gino Marinuzzi. At end of performance Ottavio Scotto was highly congratulated and President of Republic and Senora de Alvear called the impresario to presidential box to receive warm greetings and wishes for success of season. Z.

Symphony Society Announces Educational Plans

The directors of the Symphony Society of New York next season will continue to finance the musical instruction of one hundred of the most promising pupils in the New York public schools. These children will receive lessons from the first instrument players of the orchestra. In addition to the instruments studied last year the harp will be added. There will also be classes in the theory of music directed by William Sargeant. Arrangements have been made for instruction in harmony at the Music School Settlement, where students of the wind instruments will take part in the orchestra. Instruction will begin about October 15. Later in the season the students will be organized into an ensemble. To provide a pianist for the ensemble a Sexton Scholarship has been established. The winner of this scholarship will study under Gaston Dethier at Blue Hills for thirteen weeks this summer. There will also be a summer violin scholarship.

Auditions for those who are recommended for instruction by the School Board will be held early in October. The stringed instrument students will be selected from the Junior High Schools and the wind instruments from the Senior High Schools.

Lea Luboshutz Sails

Lea Luboshutz, Russian violinist, who appeared with Josef Hofmann in sonata recitals last winter, sailed on the S.S. Olympic on May 28 for a three months' sojourn in Europe. Upon her return to America in the fall, Mme. Luboshutz will join the faculty of the Curtis Institute of Music in Philadelphia, where she will be the only woman teacher in the violin department.



GUILMANT ORGAN SCHOOL COMMENCEMENT EXERCISES, 1927

First row, left to right: Pearl Haug, Helen Reichard, Helen St. John Torbert, Willard Irving Nevins, Dr. William C. Carl, Mus. D., Rev. Dr. George Alexander, Sumner Allen Jackson, Irma Clark, Frances Anson. Second row, left to right: Dorothy Barclay, Janice Franklin, Agnes Hyatt, Kenneth Yost, George William Volkel, John Stamm Irwin, Richard Heilemann, Roland Lupien.

CHICAGO

CHICAGO.—Several important concerts took place on Sunday, May 22, in Chicago, among which was the one of Joseph Regan, tenor, who appeared at the Studebaker Theater, under the management of Kate C. Racine, and Fannie Laskin, pianist, who gave a recital at the Playhouse under the direction of Bertha Ott.

JOSEPH REGAN

Here is a name to conjure with, as Joseph Regan is sure to gain recognition in the musical world, judging from the many ovations given him throughout the course of his recital at the Studebaker. Mr. Regan is an Irish tenor who was mentioned by several critics on the daily papers of Chicago as belonging to the class of John McCormack. "A second McCormack," wrote one of our daily scribes, "gave a recital at the Studebaker yesterday," but John McCormack is John McCormack and Joseph Regan is Joseph Regan. The newcomer has a lovely voice, of that clarity and beauty that characterize the people of his nationality. The voice has that sympathetic color to be found only among Irish singers, a quality that grips the heart and pleases the mind. This young man has been taught well to enunciate so that each word can be understood, be it in foreign or the English language. He sang several excerpts from operas with real operatic tradition, but it was in the Irish ballads that he was found at his very best. Here, indeed, he is completely at home and the big audience that came to the Studebaker was not slow in showing its enjoyment. It will not be long before Joseph Regan will pack the Auditorium in Chicago, and all over the country his name will attract crowds. A return engagement to Chicago is already foreseen. The tenor had Isaac Van Grove as accompanist, distinguished vocal coach, musical director of the Cincinnati Zoological Opera, and one of

America's foremost accompanists. A local cellist was the assisting artist.

FANNIE LASKIN

The piano recital given at the Playhouse by Fannie Laskin, also on Sunday afternoon, brought to the hearing of music lovers one of the best talents heard this season. Considering the youth of the player, her ability in rendering her numbers so masterfully speaks volumes for her teacher, Isadore L. Buchhalter, who can be happy at the big success scored by this talented young woman, who has everything in her favor to make an enviable place for herself among the feminine musicians of the day. A well built program was so well played that the audience was reluctant in leaving and throughout the progress of the recital additions were demanded and granted. Nowadays most pianists have excellent technique. Many draw out of the piano a tone of great beauty, many are poets of the ivories but few have the big gift that has been called "It" and that gift is the principal factor in Miss Laskin's make-up. She enjoys playing and makes you feel happy to hear her. She is a sane player not given to any mannerisms. She has been taught well, though her own originality of thought and interpretation has not been paralyzed. On the contrary, it has been given full sway by her teacher and that was exhibited in worthy interpretations of the classics as well as of the moderns. Congratulations are in order for the debutante as well as for her teacher, Isadore Buchhalter!

OTHER CONCERTS

During the week several other important concerts took place. These will not be reviewed at this time, however, due to the Decoration Day holiday.

BERTHA OTT'S ANNOUNCEMENT

For the season 1927-28, Bertha Ott announces that the following artists have already been contracted for: Harold Bauer, Rita Benneche, Dai Buell, Zlatko Balokovic, Pablo Casals, Eusebio Concialdi, Clarence Eddy, Mischa Elman String Quartet, English Singers, Geraldine Farrar, Ignaz Friedman, Flonzaley Quartet, Amelita Galli-Curci, Ossip Gabrilowitsch, Minne Hamblitz, Georgia Hall-Quick, Frieda Hempel, Myra Hess, Ernest Hutcheson, Gretchen Haller, Jose Ichanez, Maria Jeritza, Paul Kochanski, Fritz Kreisler, Marguerite Melville Liszewska, Francis Macmillen, Marie Morrissey, Vera Mirova, Leo Podolsky, Sergei Rachmaninoff, Fritz Renk, Moriz Rosenthal, Vladimir Rosing, Harold Samuel, E. Robert Schmitz, Sydney Silber, Andre Skalski and Marion Talley; joint recitals by Bauer and Gabrilowitsch, Bauer and Thibaud, Maier and Pattison, Georgia Kober and Irene Pavloska, Georgia Kober and Theodora Sturkow-Ryder, Olga Sandor and Lois Colburn, Theodora Troendle and Theodore Kittay, Manuel and Williamson.

LEON BENDITZKY IN GREAT DEMAND

One of the busiest and most sought after accompanists in Chicago is Leon Benditzky, who occupies a unique place in the musical realm of the Windy City. His talents in this field are widely recognized and a great many world renowned artists have made use of and enthused over his services. As a piano pedagogue and coach Mr. Benditzky has a large following, and as head of the piano department at the North Shore Conservatory teaches a very large class. The season just closing has been a most active one for this prominent musician—so busy, in fact that he has been compelled to refuse many important engagements.

Following is an imposing list of prominent artists with whom Mr. Benditzky has played: Jascha Heifetz, Toscha Seidel, Michel Piastro, Joseph Szigeti, Alice Nielsen, Maria Kurenko, Titta Ruffo, Joseph Schwartz, Paul Kochansky.

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Recently Mr. Benditzky toured with the Bolm Ballet as musical director, conducting a small orchestra and playing the piano at the same time. In the many cities in which he appeared in this double capacity, Benditzky met with unusual success and was highly congratulated by Bolm and his ballet as well.

HOWARD WELLS PUPIL WINS CONTEST

Mary Steinman, who is studying with Howard Wells, eminent Chicago piano teacher, won the piano contest held by the Chicago Artist's Association on May 16, the prize being \$50.

HENRIOT LEVY CLUB

The Henriot Levy Club held its meeting, May 8, in Kimball Hall. Marjorie Sherman, contralto, was the guest artist for the occasion. Others furnishing the program were Molly Greenfield, Benedict Saxe, Harold Reeve, Lois Gornell, Fern Weaver, Evelyn Hussel, and Elaine Burgess.

EMERSON ABERNETHY ACTIVITIES

Recent concert activities in Chicago of the English baritone, Emerson Abernethy, were as follows: soloist at testimonial concert for William Bush at Kimball Hall, April 30; recital at Bush Conservatory, May 3, and soloist at the Scottish Choral Union Concert at Orchestra Hall, May 14. JEANNETTE COX.

Victor Herbert Concert

A concert in honor of Victor Herbert was given by the American Society of Composers, Authors and Publishers at the Ritz-Carlton Hotel on May 25. The program was given by Gene Buck, Atwater Kent Orchestra conducted by Louis Edlin, Ethyl Hayden, Greek Evans, Raymond Hubbell, Anita Lowell, Yascha Bunchuk, Celia Turill, Roxy, Gladys Rice, Harry Van Duzee, Marion Keller, Naham Franko, Caroline Andrews, Max Bendix, Frank Moulan, Waldo Mayo, Orville Harrold, Forrest Yarnall, Werner Janssen, Adam Carroll, Russian Cathedral Choir, John Philip Sousa, and Mario Valle. This has become an annual tribute to the great composer since his death. It was broadcast and no doubt gave delight to people in all parts of the country.

Zirato Going to Europe

Bruno Zirato will sail for Italy on June 4 on the S. S. Duilio. He will go to Calabria to see his mother, after visiting Milan to attend to some business. Mr. Zirato will return on the S. S. Roma, due in New York about August 22, and will proceed to San Francisco and Los Angeles for the opera season there. He is the Eastern representative of both companies. Gaetano Merola is general director.

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ARTISTS EVERYWHERE

Henry Clancy's appearance at the Spartanburg Festival on May 5 inspired one of the local critics to write that "Mr. Clancy's lyric voice is truly a delight, there being the timbre and fervor that finds in any audience a gladsome response. His charm of manner and resonant voice made us wish to hear more." Mr. Clancy also appeared as soloist recently in a performance of Horatio Parker's *Hora Novissima*, and was so well received that the critic of the Hartford Times wrote of him as follows: "Musical honors for the soloists should be given to Henry Clancy, tenor, who was making his first appearance in this city. His aria, *Golden Jerusalem*, was sung with excellent style, and with a beauty of voice which pleased his hearers and received vociferous applause. His work in the different quartets was also worthy of special mention."

Giuseppe Danise sang recently in Jersey City, N. J., at the concert given in the Auditorium of Dickinson High School. The well known baritone of the Metropolitan chose as his selections the *Largo al factotum* from *The Barber of Seville*; *Si je pouvais mourir*, *Barbirolli*; *Serenade Napolitaine*, *Leoncavallo*, and *Nichavo*, *Manna-Zucca*.

Grace Demms appeared in a performance of *Cavalleria Rusticana* in concert form at Dennison University, Granville, Ohio, on May 20, and on June 2 she is booked to sing *Faust* in Clifton, N. J. On April 19 Miss Demms sang in Pittsburgh, Pa., and on May 6 she was heard in Roselle, N. J.

Lynnwood Farnam was the organ soloist at the Cincinnati Music Festival on May 6, playing Bach's toccata, adagio and fugue in C major, and the chorale prelude *Jesu, Priceless Treasure*. A few press comments read: "Playing the great Music Hall organ with the touch of a master hand, Mr. Farnam's impressive artistry gave the fourth concert a dignified start." (W. S. Goldberg). "In the C major toccata it was impossible to overlook the fact that he was performing an exceedingly difficult work, and performing it with convincing ease. Even more impressive was the beauty of his phrasing, and the smooth loveliness of the andante . . . a revelation of sincere and earnest musical feeling, not too common among organists." (Aura Smith). The festival article in the *Christian Science Monitor*, Boston, contained the following: "His playing is marked by mechanics so sound that they are inconspicuous, and by sustained and unified phrasing, which gives Bach his true emotional quality."

Leopold Godowsky, pianist, who has not been heard in this country in five years, returned on May 13 on the S. S. Columbus, and will tour next season under the direction of the Wolfsohn Musical Bureau of New York, Inc. Since he was last heard in the United States Mr. Godowsky has toured the world, playing in Java, India, Egypt, and all over the European continent, in addition to composing some of his finest works. His impending tour is awaited with interest.

The **Granberry Piano School** recently featured four evenings of Beethoven's works at the New York and Brooklyn branches of the school. The programs were diversified, including concertos, sonatas, songs, sonatinas, variations and many other numbers. One of the features of these "evenings" was the lecture recital by the Dean of the school, Dr. Nicholas J. Elsenheimer, assisted by Mrs. George Folsom Grandberry. The program included the symphony in E flat major, arranged for two players at two pianos by August Horn. Another interesting event at the New York school was the informal recital given by pupils of Ersily Claire on the afternoon of April 30.

Mme. Haggerty-Snell presented one of her gifted pupils, Carmelina Arra, recently, in Steinway Hall. Mme. Arra has a beautiful voice which showed the skill of her competent teacher; she sang with grace and artistic finish the following program: *Mi chiamano Mimi* (Puccini), *Ei non torno* (Mattei), *Voi lo sapete* (Mascagni), *Un bel di* (Puccini), *Aprimi* (Pazzini), *Mama non mama* (Mascagni).

Alexander Kisselburgh sang Gounod's *Redemption* at South Manchester, Conn., on May 15 and created an excellent impression with his fine artistry. Other recent successful appearances were in New London, Conn., May 1, and at the annual concert of the Metropolitan Life Insurance Glee Club on April 28. He also was soloist for the School of Technology of Newark, N. J., at the Commencement Exercises on April 16.

Albert Meioff presented a group of his students in a violin recital in the New Century Drawing Room, Philadelphia, on May 16. Among those participating in the program were Frank Gasparo, Mary Gabovitz, Sara Freedman, James Bloom, Morris Freedman, Mrs. Bonavitz, Oscar Shumsky, Eisler Solomon, Dembinsky, S. Grabenchuk and Dina Cortes.

Mary Miller Mount, one of Philadelphia's busy pianists and teachers, has just added another engagement in Philadelphia—June 4—to the many she is fulfilling in that city this season. Florence E. Anson, one of her pupils, was accompanist at the concert given by the Lansdale Choral Society on May 17.

The **National Association of Organists**, Reginald L. McAll, president, and Jane Whittemore, president of the New Jersey Council, found many interested members and friends at the May 21, ninth annual, New Jersey Rally in Flemington. An organ recital by Norman Landis, A. A. G. O.; an address and demonstration by Elizabeth Van Fleet Vosseller; luncheon, with Paul Ambrose, toastmaster; group photograph, all this was featured. The previous evening, the Flemington Choir School, under Miss Vosseller, had its commencement, fourteen graduates and 350 vested alumni in the procession. At a meeting of the executive committee of the N. A. O., May 16, at Town Hall Club, there was planned an excursion to West Point, probably the end of June.

Ethel Parks sang at the Waldorf-Astoria, New York, in April at the final meeting of the season of the Indiana Club, her offerings being the *Ah, fors è lui* aria from *La Traviata* and a group of English songs by American composers. Minabel Hunt accompanied the soprano artistically. On May 4 Mme. Parks sang with the Staten Island Symphony Orchestra, a new organization under the direction of Dr. H. Haag, formerly of Hamburg, Germany, whose musicianship is building up a fine musical center sponsored by the generosity of Mrs. John Martin and other music lovers on the Island. Mme. Parks was heard in Dein bin

ich from *Il Re Pastore* by Mozart, with obligato by Dr. Haag; *Rose Softly Blooming*, Spohr; *Invito alla Danza*, Respighi, and *Tes Yeux*, Rabey, with obligato by Dr. Haag. Frank Braun was an efficient accompanist.

George Perkins Raymond closed his season on May 27 at Plattsburg, N. Y., when he appeared for the second consecutive time in the performance of Haydn's *Creation*. This is a significant honor for a young tenor who has been in the musical field only three seasons. Next fall Mr. Raymond will return East for a long tour of the Southern States, followed by a trip to the North as far as Canada.

William Reese, at the Boys' Week competitions by the Yonkers High Schools, won the first prize for piano. He played the *Valse-Improvisé* by his teacher, Carl V. Lachmund. The concert valse, dedicated to Moszkowski, which makes more than ordinary demands on technique, was played by him with exceptional brilliancy and assurance.

Elliott Schenck's second quartet was played by Jaques Gordon's string quartet in Chicago recently. The Gordon quartet, made up of the first players from the Chicago Symphony Orchestra, is one of the best organizations of its kind in the country. Schenck's piece was very well received, making a deep impression on the audience and critics.

Albert Spalding, who has been having a strenuous tour of Europe since last January, was scheduled to arrive in this country on May 28 on the Aquitania.

Nevada Van der Veer will appear on October 26 in recital under the direction of the Fine Arts Club of Atlanta, Ga.; she will present the opening number of a series of their concerts. The Mendelssohn Choir of Pittsburgh, Pa., has chosen her to be soloist for three concerts during the coming season, the first taking place on November 15, when the contralto will participate in the presentation of Mozart's *Requiem*, and *Stabat Mater* (Dvorak); the other performances will consist of Beethoven's Ninth Symphony, given by the choir on February 10 and 11.

Claude Warford, vocal instructor, and Willard Sektberg, conductor and coach, sailed for Europe on May 14. Prior to the opening of the Claude Warford studios in Paris for the summer session, Messrs. Warford and Sektberg will spend part of their vacation traveling and resting along the Riviera. The course will cover a period of three months and beside the students already in Paris more than twenty will sail in June to join the classes.

Grand Opera at Cort Theater

The Cosmopolitan Grand Opera Company under the management of Armand Baragozy will inaugurate its summer season in New York with popular priced grand opera at the Cort Theater. The opening was on Decoration Day, the first week's repertory being *Carmen*, *Rigoletto*, *Cavalleria Rusticana*, *Pagliacci* and *Traviata*. Members of the Chicago Civic Opera Company who are appearing with the organization are Louise Taylor, Charles Hart and Antonio Nikolic. Other artists are Helene Adler, Gladys St. John, Giuseppe Interrante, Rodolfo Hoyos, Julian Oliver, Dmitry Dobkin,

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Mojica to Sing Again in Casper, Wyoming

Senor Don Jose Mojica has been re-engaged to sing in Casper (Wyo.) again under the local management of Elizabeth Brewster. His previous concert was such a success that Mrs. Brewster has arranged with Clarence Cramer for another Mojica concert next fall.

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ACROSS THE COUNTRY

Ann Arbor, Mich. (See letter on another page.)

Bloomington, Ill.—Smaller communities for which grand opera is inaccessible are continually giving more performances of operatic works by their own orchestras and municipal choruses under a local manager. This has been the case in Bloomington, where the Philharmonic Society, a civic organization composed of a chorus and orchestra, gave two performances of Wagner's Tannhauser recently at the Illini Theater. Dean Arthur E. Westbrook, director of the Illinois Wesleyan School of Music, directed the orchestra and chorus, augmented by the Illinois Wesleyan University Chorus of Bloomington. The principal roles were taken by Ruth Lyons Remick, Lucille Tiemann, Dorothy Kies, De Witt Miller, Arnold Lovejoy, Clyde McMeans, Lloyd Bender, Alvah Beecher, Jay Hinshaw and Robert Cummins. C.

Boston, Mass. (See letter on another page.)

Brunswick, Me.—The Bowdoin College Musical Clubs at their annual meeting elected Donald B. Hewett, '28, of Augusta, leader of the Glee Club; Richard S. Thayer, '28, of Marblehead, Mass., leader of the Instrument Club; Nathan I. Greene, '28, of Rochester, N. Y., manager, and Theron H. Spring, '29, of Braintree, Mass., assistant manager. L. N. F.

Creston, Iowa.—Creston gave twenty-five musical programs free to the public during the fourth annual celebration of National Music Week. Bands, orchestras, choruses and other groups, both local and from nearby towns (over six hundred in all), united to make it a large and popular festival. The Chamber of Commerce sponsored and financed the observance. C. A. H.

Chicago, Ill. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Eastport, Me.—The Boys' Band of this city made its first appearance at Easter. This is composed of boys between the ages of eleven and sixteen years. They did escort duty to a parade of Knights Templar and furnished music for Memorial Day. On May Day they made their debut in new uniforms as musicians at St. John, N. B. L. N. F.

Evanston, Ill. (See letter on another page.)

Greeley, Colo.—A worthwhile and ambitious undertaking was the performance of DeKoven's opera, Robin Hood, given by the Music Club of the Colorado State Teachers' College in the Sterling Theater. There was a cast of ten principals, with many choruses. The committee in charge of the production included J. DeForest Cline, director; Lucy N. McLane, coach; Margaret Joy Keyes, dancer; Hazel Holmes, accompanist; Leslie Kittle, manager, and Dr. W. H. Delbridge, make-up. The scenery was from the Denver Scenic Studios. L.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Mechanicsburg, Pa.—One of the big events here this

season, musically speaking, was the performance of the Japanese Girl of Charles Vincent, given in Columbian Hall by the Lyric Club of Irving College. The production was under the able direction of Margaret E. Alleman. A.

Omaha, Neb. (See letter on another page.)

San Francisco, Cal. (See Music on the Pacific Slope.)

Yonkers, N. Y.—An interesting concert was given in the Nathaniel Hawthorne High School recently by the Yonkers High School Glee Clubs and the Yonkers High School Orchestra, under the direction of Arthur Witte, conductor, and Walter Brettnall and Edward Feldbauer, student conductors. The choral numbers included songs by Gretchaninov, Tchaikowsky, Kienzl, Mana-Zucca, Rubinstein, Molloy, Atkinson and Elgar, while the orchestral numbers were selections from Mozart, Schubert, Grieg, Herbert, Friml and Kreisler. All the orchestral numbers were conducted by the student conductors. R.

Martha Thompson and Korda Wold in Recital

Martha Thompson, pianist, and Korda Wold, soprano, gave a concert on May 23 at the Triangle Theater. The affair had an atmosphere of freedom about it which is a characteristic closely associated with those who are a part of the art life which exists in the neighborhood of the Triangle Theater. It was something which brought the audience and artists into very close contact and also permitted for something of the intimate among the listeners. This freedom does much in furthering the enjoyment of art, to say nothing of the relaxation the performers must feel.

Miss Thompson is a gifted pianist. This became an assured fact after she was only half way through the Bach English Suite in D minor. A complete absorption in her art, assurance, a fine musical sense, a deep, warm tone and a well mastered technique, are definite qualities of her playing. The Bach had a lucid and lilting rendition and her other solo, Schumann's Kreisleriana, especially the last two movements, brought out a highly dramatic and emotional temperament. At the end one felt that Miss Thompson had given of her best.

Miss Wold has a good lyric instrument at her command; on the whole it is better adapted to the lighter type of work, but in particular moods it can take on a warm quality which is very pleasing. She had also collected a rather unique selection of songs and interestingly listed them according to nationality. It was peculiar to note, too, the decided moods as to groupings, instead of the usual individual song. The singer, created a realistic background by giving a little detailed account of each song before singing it. She not only translated the lyrics, but graphically gave any anecdote which could color her selection. Her opening number was Lila's aria from Idomeneus (Mozart) in German, with a group of what could be called children's songs, also in German, following. These were some of the best of the evening's offerings. They were vividly and charmingly given with the real spirit of the juvenile. The Norwegian group was headed by the beautiful Synnove's Song, which has a difficult humming bit at the beginning



EDWIN SWAIN,

baritone, who is concluding a busy season with engagements in New York City, Brooklyn and Plattsburg, N. Y.; Orange, Newark, Atlantic Highlands and Atlantic City, N. J.; Greenville and Asheville, N. C., and Suffolk, Va. (Photo by Apeda.)

and end and which singers on the whole find very difficult. For Miss Wold it seemed effortless. Her two unusual groups were the songs of the South American Indians and Chinese Folk Songs, which were rendered with much local spirit and color. The artist also gave a Modern French group and the Chanson Morave of Malipiero. Very effective was the interpretive side of her art, as she even adds some graceful gestures to bring out more forcefully and more justly the meaning of her songs.



★ PASQUALE AMATO

Baritone

GRAND GALA CONCERT



Photo by William Dobbin

PAULA FIRE

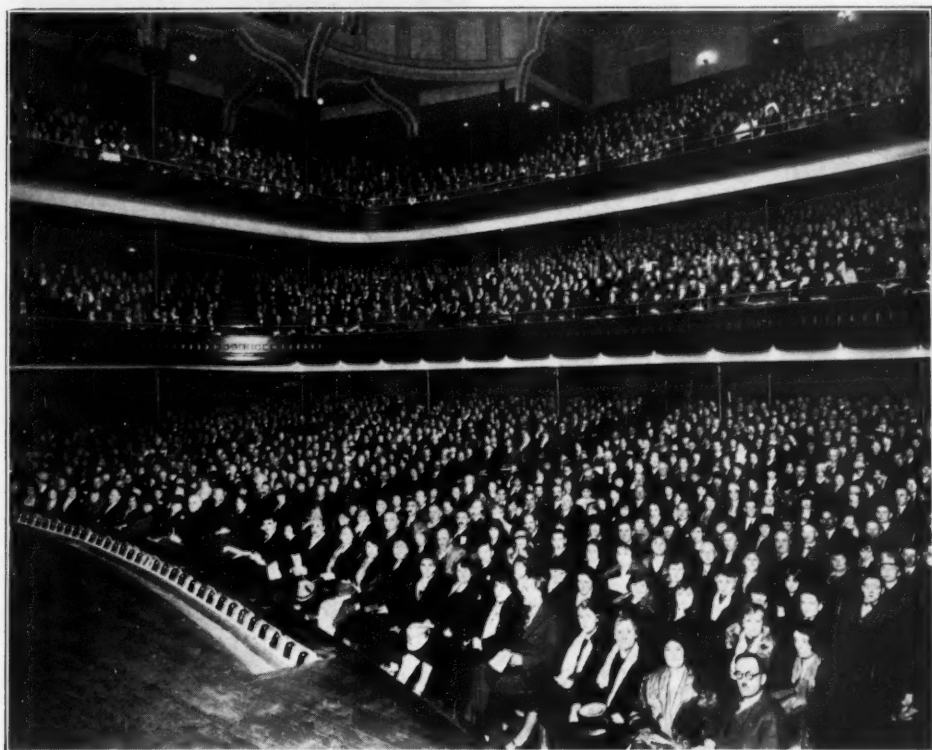
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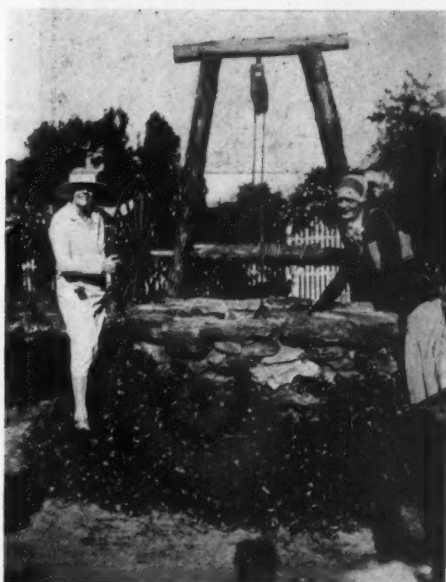
SOLOISTS AT
KEENE, N. H.,
FESTIVAL.

Left to right: Ernest Davis, tenor; Lillian Gustafson, soprano; George Dunham, conductor; Grace Leslie, contralto; Frederic Baer, baritone, and Chester B. Jordan, president of the Keene, N. H., Choral Club. (Photo by Granite State Studio.)



ALTHOUSE IN MONTREAL

In April Paul Althouse, formerly of the Metropolitan Opera, and Leon Rothier, now of the company, were the soloists, under the direction of conductor Goulet, in the Damnation of Faust with the Association des Chanteurs de Montreal. After the performance, the chorus, numbering two hundred, pleaded with Mr. Althouse to sign their scores and he actually signed "P. A." two hundred times, claiming that the first hundred were the hardest. Mr. Althouse, as is usual with him, became a favorite in Montreal through the high standard of his art and genial personality. In the above picture are shown, left to right: Conductor Joulet (of the chorus), Paul Althouse on a three-sheet, Leon Rothier, and Paul Althouse in person.



JULIA CLAUSSEN, and her daughter, Sonja, in the South during the Metropolitan Opera Company's tour.



FRED PATTON

singing Ombra mai fu by Handel, which was written to a sycamore tree. The picture was taken on the estate of J. Horace McFarland of Harrisburg, Pa., at the recent Harrisburg Music Festival, on the day on which Mr. Patton's engagement by the Metropolitan Opera Company was announced. (Photo by J. Horace McFarland Co.)



LEONORA CORONA,

who has recently triumphed in her performance of Tosca in Havana and previous to that in her debut in that country as Aida. Miss Corona has added another achievement to her brilliant career, in her engagement with the Metropolitan Opera Company for next season.

MARGUERITE SULLIVAN
FONFRESE,

one of Cleveland's favorite radio artists and a prominent vocal teacher of that city, has been featuring on all her recent programs, and in her studio, the new ballad, Just An Ivy Covered Shack, the music of which was written by a Cleveland boy, Carl Rupp, a well known orchestra leader there. Miss Fontrese was among the first singers to introduce the song for Mr. Rupp, and recently, being soloist for the Golden Hour over Station WJAY, had the assistance of the composer at the piano for his composition.



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Paula Fire, who made her New York debut in Aeolian Hall in April, 1926, followed by concert and operatic engagements in Atlantic City and other places with the Puccini Opera Company, has been engaged as assisting artist for Pasquale Amato's concert at the Ocean Grove Auditorium on August 20.



ESPERANZA
GARRIGUE

This is considered by the Ocean Grove Association one of the most popular dates of the season, and Impresario Philip F. Ienni was fortunate in securing it for Pasquale Amato's return to the concert platform. It is an honor for Paula Fire who is an Esperanza Garrigue artist, to have been chosen to assist the famous baritone, especially so in view of the circumstances which surrounded her engagement. Two days before the soprano sang for Mr. Amato she was in an automobile accident and suffered a gash across the forehead which might have caused serious injury to her eyes. However, despite the shock and pain and her disfigured appearance, she kept her appointment and sang her best for the great artist, after which Mr. Amato said: "Miss Fire, any artist who could go through such an accident and sing so well can be trusted anywhere, with anything"—a great tribute from a great artist.

August 20 will be Pasquale Amato's first appearance in the Ocean Grove Auditorium. Some years ago a concert was arranged for the baritone and his life long friend, Enrico Caruso, to appear together there, but the illness of the famous tenor prevented the giving of the program. Those who remember the epoch-making Metropolitan Opera performances of Caruso and Amato will be glad of the opportunity to welcome back one of these artists in concert. Amato's recent appearance in opera in Philadelphia inspired the critic of the Philadelphia Ledger to headline his review of the performance with "Amato Triumphs Here in Gioconda—Famous Baritone Long Out of Opera World, Gives Remarkable Performance—Audience is Enthusiastic." The reporter then went on to state that "Pasquale Amato, the famous baritone, reappeared in opera after an absence of many seasons in an excellent performance of Ponchielli's La Gioconda at the Academy of Music. Mr. Amato was greeted with wild enthusiasm by the large audience upon his first appearance and was recalled many times at the close of each act. His voice was rich and powerful while in the matter of sheer art in characterization, acting and facial expression there has not been a Barnaba here in years who even approached his work."

Madge Daniell's Pupils in The Desert Song

Madge Daniell has had a gratifying season of teaching in her New York studios, for many of her young singers are holding positions along Broadway. This winter, one



Photo by De Mirjan
BARBARA CARRINGTON,

or two, owing to their good work, have been given small parts. For instance, Barbara Carrington, who has been studying a year with Miss Daniell, her only teacher, was a member of the chorus of Queen High since it opened in Philadelphia last summer. The producer, Laurence Schwab, recently transferred her to his other production, The Desert Song, where she is now a special singer. Miss Carrington's father is a well known composer and former singer. He has composed many songs, The Great One Above being used in a good many churches.

Harold Hennessy, another young pupil who has been appearing in the chorus of Queen High all season, has also been transferred to The Desert Song, where, like Miss Carrington, he will be offered more opportunity. Mr. Hennessy has received many offers from night clubs which he has refused, feeling that he would rather continue his studies with Miss Daniell for the time being.

Helen Chase Busy

Helen Chase gave her usual sterling accompaniments on the program given by Marguerite Namara, Richard Hale and Rosalinde Fuller, at the Ambassador Theater on May 1. Among other recent engagements which Miss Chase has filled are the following: April 7, with Douglas Stanbury, at the Waldorf Astoria; May 4, Richard Hale, Stamford,



HELEN CHASE

Conn., and on May 25 with Rosalinde Fuller and John Rogers in a private musicale.

Miss Chase's voice pupils are much in demand. Among them are three who are on tour in Cherry Blossoms. Miss Chase will continue teaching in her New York studios until August 1. She is one of the most popular of the younger teachers and coaches in New York, and her services are always in demand, because she has established a fine reputation for herself. Her voice pupils and the artists whom she coaches in repertory are listed among the successfully busy artists of the concert, opera and light opera fields.

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CLEVELAND, OHIO

CLEVELAND, OHIO.—The tag-end of the season's concerts are coming thick and fast these days, and one of the pleasantest among them was the presentation of a sonata for violin and piano by William Quincy Porter of the Cleveland Institute of Music, and three songs by Arthur Shepherd, both of them given their first public hearing. The sonata was played by Andre de Ribapierre, violinist, and Beryl Rubinstein, pianist, who gave it a thoughtful and tenderly beautiful interpretation. The three songs, known as a Triptych, were sung by Florence Page Kimball of New York, with the Ribapierre String Quartet furnishing the accompaniment. This concert, given in the ample lecture room of the Museum of Art, was one of the real artistic treats of the season.

The Orpheus Male Chorus, twice winner of prizes in the Eisteddfod in Wales, gave its one concert of the season at Masonic hall under the leadership of Charles D. Dawe, and delighted a large audience that marveled at the splendid tone and musicianship of this body of singers, whose songs included Protheroe's Song of the Marching Men, Beethoven's Vesper Hymn, Grant Us to Do With Zeal by Bach, a Russian folk melody, Yonder! Yonder! with solo by Howard Justice, Dard-Janin's Peace and War, with Sam Roberts as soloist, and the Bells of Aberdovey by Protheroe, which gave Cassius C. Chapel his chance as solo tenor. The club was assisted by Mrs. J. Powell Jones and Ben Burtt at pianos and Edgar Bowman as organist. The soloist of the evening was Lawrence Tibbett, who is making three appearances in Cleveland this season. His songs, accompanied splendidly by Edward Harris, began with the perennial favorite, Caro Mio Ben, Scarlatti's Gloria in Sole dal Gange, and Handel's Hear Me Ye Winds and Waves, and proceeded to Brahms' Sapphic Ode, Koechlin's L'Ete, songs by Rachmaninoff, Moussorgsky, and the prologue from Pagliacci. A most enthusiastically received encore was The Road to Mandalay, and the youthful baritone was called back again and again after each group to satisfy the clamorous audience.

The Welsh Male Chorus sang in the new Baptist Auditorium, under the direction of William Albert Hughes, and gave a most enjoyable program. Mr. Hughes, a capable director, has been able to get the most out of his forty singers, and Ann Griffiths at the piano aided materially to the musical program. Lila Robeson, Cleveland contralto, sang several arias and short numbers as soloist, and was ably assisted by Mrs. Harry L. Goodbread at the piano. Miss Robeson's singing of the Bemberg Du Christ avec Ardeur was a high spot of the evening. E. C.

Cleveland Orchestra Has Brilliant Season

It has been said that "In its great orchestra Cleveland expresses its finest ambition, and of nine seasons, each vital, brilliant, satisfying, the last season, 1926-27, of the Cleveland Orchestra has been of importance in the history of music in the United States as well as the most successful in its own history." From the first program, with the Brahms first symphony, the ninth season of the Cleveland Orchestra has been one of unusual performance and large and responsive audiences.

In its home city alone the orchestra played forty symphony concerts, six popular concerts, twelve children's concerts, and a number of special concerts such as the one in cooperation with the city of Cleveland in its Community Fund Drive and in the Beethoven Centennial. Beyond Cleveland the orchestra is beloved for the emotional inspiration and the intellectual interpretation of its music and sixty-three concerts in thirty-five cities is the proud record of the season's performance in other cities.

Outstanding this season has been the success of the orchestra's first southern tour—its first departure from the United States. Havana gave the Clevelanders extraordinary ovations. The substantial media of its appreciation was the insistent demand for a return next season. The Society of Arts of Palm Beach asked for three concerts for next season, so great was the enjoyment of the concert this year. It is not surprising that the Cleveland management announce a second southern tour starting February 3, 1928. Its Havana concerts are scheduled for February 8 to 11, the orchestra playing in Palm Beach both before and after the visit to Havana. Of the sixty-three out-of-town concerts played during the past season, forty-one in twenty-one cities were re-engagements.

In giving rein to his principle of contributing to the development of American music and of expressing his confidence in its worth, Mr. Sokoloff this season honored three contemporary Americans and gave thirty-four presentations of American works during the past season. The success of the twelve Children's Concerts in Cleveland and in towns and cities on tour is beyond description. Thousands of children came. They came in street cars; they came in

busses; they came in automobiles. In Kansas City, 10,000 children were in one audience. Looking ahead into the 1927-28 season, it can only be anticipated that this organization, under its fervent conductor and the able management of Adella Prentiss Hughes, will continue to bring to wide audiences the best in music in the eagerly anticipated tenth anniversary year.

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Two More Chicago Concerts for Kathryn Browne

The Arche Club of Chicago and the Park Ridge Improvement Association, also of Chicago, have engaged Kathryn Browne, American contralto, formerly with the Chicago Civic Opera Company, to sing concerts next season. Many of the members of these clubs had heard Miss Browne in concert with other Chicago organizations and arranged for her appearance at their feature concert of the season.

Perfield Summer Classes

There seems to be no rest for Effa Ellis Perfield. This past season has kept her on the rush all the time with her own classes and also with her many addresses on pedagogy. The summer will also be a full one for this energetic head of Perfield Pedagogy. From June 27 to July 16 she will

direct a course for normal teachers, from every state, at her New York studios. This session will open with a constructive chalk talk on Trinity Principle Pedagogy, Rhythm, and Sight Singing; How to Teach a Beginner to Play in the First Lesson, taking place on June 27 and 28 at 10 A. M.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

ITALIANIZING A NAME

W. S. D.—One of the causes of the names of artists being changed is the difficulty foreigners find in pronouncing American and English names or words. No one wants to be called Smit, which is about as near as the people of certain nationalities get to the correct pronunciation, so the addition of an extra syllable or a new name altogether seems necessary. The time was when in order to achieve success either at home or abroad, the American musician had to have a foreign name. But that is not the case today. Too many Americans have made success to be obliged to disguise themselves as something they are not. However, for anyone wishing to change his name, it is well to avoid imitation. Being called by the name of a prominent artist, or something near such a name, does not make a person sing or play better, in fact, the work of the musicians may be of such a different standard that criticism is inevitable. The best policy is to make your own name famous if you can.

THE SCALE

G. N. C.—Guido, whose name is so often mentioned in connection with the scale, invented a method of teaching it by syllables. The date of Guido's birth is given as 990, but the question mark immediately following casts doubt as to the correctness. In order to obtain any sort of understanding about this scale and the importance of it, your best plan would be to consult some history of music, or even a good musical dictionary. Whatever changes have been made were to modernize and simplify it. You may know that do was then ut and that it was changed in 1673, since which time it has remained do. But the scale is an intricate subject to write about briefly, as you will discover when you commence to study it.

BOOKS ABOUT THE FLUTE

P. W. S.—It must be said that books on or about the flute appear to be rare, for inquiry of authorities discloses only two. One is by Fitzgibbon, Story of the Flute, and the other, The Flute and Flute Playing, by Theobald Boehm. The latter seems to be more of a text book.

Bloch Pupil Active

Alexander Bloch's artist-pupil, Ruth Taylor MacDowell, appeared twice during the month of April at the Brooklyn Academy of Music; one performance was with the Brooklyn Edison Glee Club, and the other was with the Colgate University Glee Club. Mrs. MacDowell played the Wieniawski concerto in D minor, Dvorak-Kreisler's Slavonic Dance, Kreisler's Old Irish Air, and Sarasate's Gypsy Airs. Both appearances were highly successful in every way and Mrs. MacDowell's playing is such that she has every right to look forward to a brilliant future. The audiences were most enthusiastic and the artist was obliged to add encores.

Gunster and Rosen in Joint Recital

HAMPTON, VA.—Frederick Gunster, tenor, and Max Rosen, violinist, appeared in joint recital before an appreciative audience that completely filled Ogden Hall at Hampton Institute on May 14. Both artists gave generously of their best efforts in response to the clamorous applause. Among the most impressive numbers on an excellent program were the opening and closing ones—Handel's Largo and Massenet's Elegie—rendered jointly by the two artists. Richard Wilens, who acted as accompanist, was successful in his solo presentation, which was one of his own compositions. L.

Novick to Broadcast

Isidor Strassner's violin pupil, David Novick, will broadcast over the radio, Station WEAH, on Sunday afternoon, June 5, at 5:30 o'clock.

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Adele Parkhurst Returns from Bermuda

Passengers on the S. S. Avon April 19, and later at the Elbow Beach Hotel, Bermuda, were regaled with the beautiful singing and animated personality of Adele Parkhurst, known in New York as concert, church and oratorio soprano, who has studied with Wilfried Klamroth. She made a sensation with her beautiful voice, her artistic poise and personal presence. During the past winter she has been regularly heard over radio WEAF, in the Gilbert



ADELE PARKHURST,
soprano.

and Sullivan, and grand operas, including Carmen, Freischuetz, Haensel and Gretel and Fidelio; there were times when the fair singer had only a week in which to learn a complete opera, but her splendid musicianship and alert wit always accomplished the difficult task. For seven years past she has been the much-admired soprano of the Church of the Divine Paternity, seventy-sixth street and Central Park West.

La Forge-Berumen Studio Notes

Bessie Carret, pianist, and Manlio Ovidio, baritone, gave a joint recital under the auspices of The Cecilian Club of Freehold, N. J., at Freehold on April 29. Alice Taylor was at the piano for Mr. Ovidio. Mrs. Carret rendered three groups and revealed a fine technic and excellent interpretative ability. She possesses a good singing tone which is in evidence from the softest pianissimo to the loudest fortissimo. She displayed deep feeling in La Forge's popular number, Romance. The splendid baritone voice of Mr. Ovidio was heard in three groups of Italian and Spanish songs and arias. Beauty of quality, smoothness of tone and keen intelligence were most outstanding in Mr. Ovidio's performance. Miss Taylor gave him excellent support at the piano, in addition to which her accompaniments were artistic.

Gretchen Altpeter, soprano, and Erin Ballard, pianist, gave a joint recital in the studios of their teachers, Frank La Forge and Ernesto Berumen, on May 2, with Evelyn Smith playing musicianly accompaniments. The spacious studios and the office adjoining were filled to overflowing with enthusiastic and appreciative listeners.

A group of artist pupils from the La Forge-Berumen Studios gave a program at the Bowery Mission on May 3. The following appeared: Helen Grattan, Laura MacNichol, Norma Bleakley, Jeanne Winchester, Marguerite Dickinson, Nancy McCord and Elna Leach, sopranos; Bernice Winne, contralto, and Ellsworth Bell, tenor. All of the singers gave evidence of the source of their training in that they sang with relaxation and ease and their diction was very clear. It would be impossible to select anyone as being better than another, for they all sang with poise and understanding of text and the quality of the voices, although vastly different, was equally beautiful. Hilda Holpeer, Katharine Philbrick, Sibyll Hamlin and Alice Taylor provided the accompaniments.

Witmark Publishes Victor Herbert Album

M. Witmark & Sons, publishers, have published a popular Victor Herbert Album, comprising songs selected from the favorite Herbert operettas. Since the composer's much lamented death the demand for his music has reached tremendous proportions. Deluged with requests from music-lovers for a popular-priced volume of Herbert songs, the publishers were made to realize that here was a long-felt want. Tremendous interest has already been manifested in this Album, and to those who wish to renew their acquaintance with the great composer's work, as well as to those who approach him for the first time, this volume will prove a veritable treasure trove.

Ida Gray Scott's Summer Master Classes

Ida Gray Scott, dramatic soprano, a generation ago soprano of Grace Church, New York, plans a summer master class in New York, at which she will teach what she considers "the most condensed, the most vital, and the most practical system before the public." An essay on Voice Culture and the Art of Singing by her is most interesting, based as it is on this prominent singer's knowledge and experiences of life. Her course may be given on six consecutive days, or it may last as many weeks. Mme. Scott has received a warm welcome from many friends of former days.

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BETHLEHEM, PA.

BETHLEHEM, PA.—In April a meeting of all grade teachers, teaching music, and all special music teachers of the junior and senior high schools, was called and a definite program for Music Week was laid out. The theme of study suggested for Music Week was embodied in the slogan, Know Bethlehem's Music.

In this connection there were several interesting historical facts, such as the history of the Moravian Church in Bethlehem, its love of music, and the place which the Moravians gave music in the church service. The first set of tympani ever to be brought into America was brought by the Moravians about 1750 and these tympani, while rather odd in design, are still in use and have a beautiful tone. In the library of the Moravian Church are several of the old instruments owned by the church in its early days which are now kept as souvenirs and are of great historical interest. In this collection there are serpentes, horns and other instruments now almost obsolete. In the library of the Moravian Church is a hand copied score and parts of the Mozart G minor symphony, which is but two years younger than the symphony itself. The Haydn quartets were brought in manuscript to Bethlehem by one of the musicians who was a member of Haydn's orchestra and these quartets were played in Bethlehem for the first time in any city of any country outside of Europe. The Moravians have always had a traditional trombone choir. This choir of trombones plays for all funerals and festival occasions of the Church. It is also one of the striking features of the Bach Festival.

The history of the Bach Choir, its inception twenty-five years ago under the leadership of Dr. J. Fred Wolfe, and its constant growth to its present international status, was outlined in detail and a great deal of attention was called to the Bach Festival itself, which took place May 13 and 14.

From the early history of music in Bethlehem the outline then extended itself to the Lehigh Valley. The Nevin family of Easton and its influence on American music was pointed out. The Easton and Allentown symphony orchestras, their conductors, and the function of each orchestra in its own community and in the Lehigh Valley was also pointed out. The well known Allentown Band, from which John Philip Sousa recruits most of his musicians, was brought to their attention. Prominent present day musicians of the Lehigh Valley, such as Dorothy Flexer and Louise Lerch, who during the past season won marked recognition at the New York Metropolitan Opera House; Earle Laros, well known Pennsylvania pianist and conductor of the Easton Symphony Orchestra, who has appeared as soloist with practically every symphony orchestra; Dr. Wolfe, because of his connection with the Bach movement, and other musicians who have won recognition in the musical world—all of these gave ample opportunity for individual study and research. Finally the prominent musicians of Bethlehem, itself, such as directors of conservatories of which there are three in Bethlehem, prominent violinists, singers, pianists, etc., were outlined. A resumé of concerts, a study of the City Band of Bethlehem of the Bethlehem String Quartet, the Bethlehem Little Symphony Orchestra, and the Bethlehem Male Chorus, were included.

In the working out of this outline the full music period for each grade was devoted to a program which included group singing, instrumental numbers by town pupils, listening to records and either a paper or discussion on the theme, Know Bethlehem's Music.

As a further stimulus to Music Week, the talented violinist, Benno Rabinoff, was engaged for a series of five recitals for school children. More than 3,000 heard this artist during his three-day visit. Bethlehem is known as a very musical town and supercritical, so that the ovation which Rabinoff received here is a testimonial of real artistry.

The sum total of our Music Week activities resulted in a finer appreciation of music in general in our city, in the Lehigh Valley and throughout the state. As is true in the teaching of geography, where home industries, topography, etc., are studied first before advancing to world study, so in our music work we have opened up a much greater field with more definite contacts than has ever been possible before. Posters were made by the fifth and sixth grade pupils in the schools and put on display in music stores throughout the city which drew a great deal of favorable comment. Our front page newspaper publicity and the wonderful response on the part of the children and of the parents is indicative of a fine musical attitude which seems to be growing from year to year.

Schirmer Publishes a Best-Seller

The firm of G. Schirmer, Inc., has just published a song which is sure to be a best-seller. It is entitled Love Sleeps in a Rose, and both words and music are by Lyle Weaver Hall. It is a rare thing for composers who write their own words to make words that are worth anything; and, put the other way round, it is a rare thing for a poet who tries to set his own words to music to make music that anybody wants to hear. The composer of Love Sleeps in a Rose has done both. She is, clearly, a real poet as well as a real musician. The idea on which this poem is based is lovely in itself—lovely and exceedingly clever—and the tune the composer has invented for her words is going to catch on and be whistled and sung by everybody. The verse is in six-eighths time, almost a waltz, and the refrain is a real waltz and a good one. The composer is to be congratulated and the house of Schirmer likewise. They have produced one of those rare things, a hit!

Orange, N. J., to Have Young People's Symphony Series Under Mannes

A committee of music-lovers of Orange, N. J., with Mrs. Clifford J. Scott as chairman, announces for next season three symphony concerts for young people, to be given by New York Symphony players under David Mannes. Mr. Mannes, conductor for a dozen years of the public symphony concerts at the Metropolitan Museum of Art, has in the past two years conducted concerts for young people in Greenwich, Conn. These programs, of exceptional charm, have proved so successful in delighting the young people and their elders, that Mr. Mannes will arrange the Orange programs of next year somewhat on the same order.

The Young People's Symphony Concert Committee presented an initial concert during the current season, which aroused sufficient interest to guarantee the success of a series.



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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—Leonid Bolotine, assistant concert master of the San Francisco Symphony Orchestra, gave his initial San Francisco recital at the Hotel St. Francis under the management of Mrs. Alice Metcalf. Bolotine created a favorable impression. His technic is well developed, his tone consistently beautiful, and his phrasing is likewise worthy of special praise. In a program of standard works and several interesting novelties, Mr. Bolotine had the valuable assistance at the piano of Ariadna Mikeshina-Drucker, who is not only a brilliant pianist but also a composer of extraordinary gifts. Mr. Bolotine played several of her compositions which were thoroughly appreciated. Conspicuous in the large audience were many members of the San Francisco Symphony Orchestra, who bestowed upon their colleague and his co-artist their heartiest applause.

The Minetti Orchestra, of which Giulio Minetti is the conductor, assisted by Easton Kent, tenor, and Mary Rixford, accompanist, gave its second concert of the season before an enthusiastic audience in Scottish Rite Hall. Mr. Minetti prepared a program of unusual appeal, the presentation of which brought him a richly deserved ovation. Giulio Minetti is a thorough musician and a man with the highest artistic ideals. He has done much toward the musical development of San Francisco—one of his great achievements being the educating of talented and ambitious young musicians in the art of ensemble playing. Today many an orchestral musician of repute owes his early training to Mr. Minetti's excellent guidance and is a graduate of the Minetti Orchestra.

The nation-wide celebration of Music Week was held during the first week of May. For the seventh consecutive year, San Francisco churches, moving picture theatres, public schools, radio companies, women's clubs, music clubs, department stores, musical organizations of every description, artists, and music students participated in a program designed to stress the importance and cultural value of music in national life. San Francisco's Music Week was given under the direction of the San Francisco Civic Association, Chester W. Rosekrans, chairman, the executive committee being headed by Hon. D. C. Young, with Mayor James Rolph, Jr., honorary chairman, and other prominent city officials. Over one thousand programs were given here during the week's festivities.

Alda Astori, young and charming pianist, gave one of the most brilliant recitals of the entire year at the Hotel St. Francis. Miss Astori chose for her numbers those of early and modern French and Italian composers wherein she showed herself as a profound thinker and an interpreter of originality. Alda Astori has the soul of a great artist and she plays like a matured virtuoso. Such technical dexterity, power, style, tone color and expression call only for superlatives. A large and discriminating musical audience witnessed Miss Astori's performance, which amounted to a genuine triumph.

Under the able and scholarly direction of Wallace A. Sabin, the Loring Club gave the fourth concert of its fiftieth season before the usual capacity audience in Scottish Rite Hall. Upon this occasion the chorus was in its most magnificent form. Mrs. Irene Howland Nicoll, contralto, was the soloist, lending her glorious voice in the choral numbers and in two groups of songs. The accompaniments were played by Benjamin S. Moore and William F. Lariaia, backed by a capable orchestra.

Emil J. Polak, distinguished vocal coach and accompanist, will arrive in San Francisco shortly to open his studio at the Hotel Fairmont. No doubt many of the teachers, artists and advanced pupils who coached with Mr. Polak during his two previous seasons here will again be members of his class.

Mme. Rose Relda Cailleau, popular soprano and vocal pedagogue of this city, gave a delightful pupils' recital in the Gold Ballroom of the Fairmont Hotel. The young singers who contributed to the evening's enjoyment were Elizabeth Magee, Mrs. Starr Bruce, Mrs. Lawrence Requa, Aileen Harrison, Ursula Murphy, Marion Henley, Veronica Davis, Madeleine O'Brien, Alice Wilson and Naomi Cunningham. Louise Marleau was at the piano.

Roland Foster, one of the leaders of the faculty of the State Conservatory of Australia in Sydney and one of the leading authorities on singing and music in general, was a recent visitor in San Francisco. Mr. Foster, who was accompanied by his wife, remained here several days and was extensively entertained by a number of prominent San Franciscans.

The Music Teachers' Association of San Francisco held its most recent meeting at the San Francisco Conservatory of Music, the feature of the evening being a Beethoven program. Those participating included Ada Clement and John C. Manning, the president of the Association, pianists; Lillian Hoffmeyer, contralto, accompanied by Henrik Gjerdrum, pianist, and Robert Polak, violinist. This fine program was followed by a delightful social evening.

Elsa Naess, pianist, has returned to San Francisco after an absence of one year during which time she traveled throughout Norway, Germany, England, Belgium and France. While in Paris and Brussels, Miss Naess appeared in several recitals which won her artistic recognition from the public

and press. Miss Naess will re-open her San Francisco studio and prepare programs for her fall tour.

Sam Rodetsky, well known pianist and teacher, introduced a number of his pupils in two interesting piano recitals consisting of solos, duets and a trio; they were given in the main auditorium of the Y. M. C. A.

Elizabeth Simpson presented an unusually gifted member of her professional coaching class, Ellen M. Marshall, in a recital of French music at the Town and Gown Club of Berkeley. Mrs. Marshall is an exceedingly fine musician of wide experience and superb talent who came to California three years ago from New York. Mrs. Marshall has been working with Miss Simpson for the past two years, specializing on the ultra-modern French and Russian school.

C. H. A.

LOS ANGELES, CAL.

LOS ANGELES, CAL.—A large audience gathered at the Philharmonic Auditorium when the popular concert by the Los Angeles Philharmonic Orchestra was conducted by Karl Krueger, conductor of the Seattle Symphony Orchestra. In a varied program he demonstrated that while not lacking in dramatic fervor, as shown by his reading of the Strauss Death and Transfiguration, he had in a large degree the ability to weave a fragile and evanescent spell with the Berlioz Dance of the Sylphs and Debussy's Afternoon of a Faun—both of which delighted the audience. The program opened with Wagner's Overture to The Flying Dutchman, followed by the andante for the Unfinished Symphony of Schubert and Goldmark's Springtime, and closed with Wagner's Tannhauser Overture. Andrew Maquarre drew special attention with his flute playing in the Debussy number.

The final pair of Philharmonic Orchestra concerts was conducted by Emil Oberhoffer. The Beethoven symphony No.



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—Daily Telegraph (London).
 "Among the most interesting of contemporary artists."—New York Herald (Paris).

3 in E flat, op. 55, the Eroica, played in memory of Walter Henry Rothwell, opened the program. It was an impressive tribute to the departed leader. The Weber overture to Euryanthe followed. After the intermission Strube's Fantastic Dance gave opportunity to Emil Ferir, first viola, to exhibit his art. Both he and Mr. Oberhoffer received tumultuous applause. The most interesting number of the evening was Respighi's symphonic poem, The Pines of Rome, to which Oberhoffer gave a masterly interpretation. The strong rhythm, especially the marching feet of the Roman soldiers, rocked the house and swayed the hearers to enthusiasm. Claire Melonino was at the piano in this number. The victrola reproduction of the Nightingale's Song, while atmospheric and quite effective in the Bowl (where this number has been played before), in the auditorium lost much of its effectiveness in a sense of theatrical artificiality. The Strube number was also played for the first time at these concerts. Mr. Oberhoffer is well established in the hearts of Los Angeles music lovers and is sure of an enthusiastic audience.

The Glendale Symphony Orchestra, under the direction of Modest Altschuler, gave a request program at its final concert in the Tuesday Afternoon Club Auditorium. Keumoko Louis, Hawaiian tenor, was the soloist of the evening.

The second concert of the Los Angeles Symphony Club, of which Ilya Bronson is the conductor was offered in the Philharmonic Auditorium. The program opened with the overture to Egmont by Beethoven, followed by Mozart's G minor symphony. The Max Bruch Kol Nidrei was played by Joseph Di Tullio, a cellist of promise. Thomas Mancini scored in the Saint-Saens Rondo Capriccioso. Glinka's Kamarinskaja and the Massenet overture to Phedre brought plaudits for the orchestra. This orchestra club for the training of orchestra players is one of the most useful and successful organizations in the city.

The fourth and last of the Tandler Little Symphony Orchestra Morning Musicals was presented at the Biltmore Ballroom. Emil Ferir played the Suite for the Viola D'Amour by Millandre with the orchestra. Ferir is one of the few who are able to play this old romantic instrument of ten strings. To celebrate Shakespeare's birthday, Corlene Wells, soprano, sang So Halloweth and So

Gracious As the Time, to Tandler's music, with a viola obbligato by Emil Ferir. Mozart's overture, Titus; a new comic tone-picture by Granville Bantok, Pierrot of the Minute, and descriptive suite by the Russian composer, George Conus, completed an interesting program.

The Philharmonic Chamber Music Society (Alfred Megerlin, first violin; Anthony Briglio, second violin; Emil Ferir, viola; Ilya Bronson, cello, and Elizabeth Sprague Coolidge, piano) gave a program at the Library Lecture Hall.

The Los Angeles Trio (May MacDonald Hope, piano; David Crocov, violin; and Ilya Bronson, cellist) gave a program at the Library, playing the trio in B flat major by Beethoven, suite for violin and piano, Bloch, and trio in B major by Brahms.

The Ellis Club (men's chorus) gave a fine program under the direction of its director, J. B. Caulin, at the Philharmonic Auditorium. They were assisted by the Brahms Quartet. Mrs. Henion Robinson was accompanist.

The Shrine Auditorium was packed to capacity to hear Bach's immortal Passion of Our Lord According to St. Matthew. John Smallman is achieving more than local fame with the exceptionally fine work done by his choruses and his cappella choir. The oratorio was given by the Los Angeles Oratorio Society, which he conducts, assisted by the A Capella Choir, the Cecilia Singers, the boys and girls choir from the Robert Louis Stevenson Junior High School, and sixty members of the Philharmonic Orchestra. The soloists were Lambert Murphy, tenor; Corlene Wells, soprano; Fred Patton, bass; Clemence Gifford, contralto, who replaced Bernice Brand because of illness at the last minute; Ruth Somerindyke, soprano, and Wesley Beans, tenor. Lena Sturdy, who was conductor of the boys and girls choir; Lorna Gregg, pianist; Ray Hastings, organist; Julius Bierlich, concertmaster, and Julius Bierlich's Symphonic Ensemble also assisted.

B. L. H.

DETROIT, MICH.

DETROIT, MICH.—The closing concert of the Orpheus Club was given at Orchestra Hall before an audience of sustaining members. This fine male chorus of thirty voices has been many years under the skillful direction of Charles Frederic Morse and has attained an excellence of ensemble that is most satisfying. The program was varied and interesting and encores were frequent. The club had the assistance of June Lennox Wells and Gizi Szanto in two piano numbers. These artists have had a number of local appearances this season and have become recognized as ranking high in their chosen field of endeavor. Both are excellent soloists, but have succeeded in synchronizing their work together so that it is done with admirable artistic finish. Their numbers included Bach's Prelude and Fugue in C minor, arranged by Harold; Beethoven's Turkish March and an arrangement of Strauss' Beautiful Blue Danube Waltz.

Otto Ritchie Stahl, composer pianist, gave a recital in the studio of Frank Bishop before a discriminating audience.

The annual meeting and election of officers of the Tuesday Musicales was held at the conclusion of a most successful season. The following officers were elected for the coming season: President, Mrs. Samuel C. Mumford; vice-president, Mrs. Marshall Pease; secretary, Jennie M. Stoddard; treasurer, Mrs. Charles S. Sheldon; librarian, Camilla Hubel. The members of the executive committee are Mrs. Mumford, Mrs. Pease, Mrs. Sheldon, Harriet Story Macfarlane, Mrs. Benjamin F. Mulford, Mrs. Charles A. Goodspeed, Mrs. Edwin S. Sherrill, Lilian Lachman Silver and Ola Dafeo Eustice.

In the contest for endowed membership in the Student League of the Tuesday Musicales there were twenty contestants and eleven were awarded memberships. The following were the successful contestants: Piano, Ruth Mogk, Cecilia Liberman, Esther Miller, Lilian Ketter, Josephine Carolin; voice, Berenice Bigelow, Vivian Dant, Edith Kreinheder, Victoria Adams; sight reading, Erma Jaehnke and Beatrice Wade. These memberships entitle their holders to the privileges of the Student League for one year.

The annual May concert of the Tuesday Musicales Student League was held in the Women's City Club. It was an evening affair and a gala occasion. Mrs. Frederic B. Stevens was the hostess. An excellent program was presented, outstanding features of which were Mariette Simpson, violinist; Cecilia Liberman, pianist, and Winifred Huntton, soprano, the latter singing a charming group of songs in costume. Another interesting feature of the evening was the group of songs by Janice Davenport, coloratura soprano, a former endowed student-member, who has been studying this season in New York, having won a scholarship at the Juilliard Foundation. Her voice is of lovely quality and she sang with artistic finish.

J. M. S.

N. Lindsay Norden's Choir Broadcasts

The Choir of the Second Presbyterian Church, Philadelphia, N. Lindsay Norden, organist and choirmaster, broadcast a service of religious music on May 22 through WFI, singing a number of a capella anthems.

Barbara Lull Sails

Barbara Lull was scheduled to sail on June 1 for France, where she will spend some time, afterwards going to Holland for a short concert tour. She will return to the United States late in November.

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OMAHA, NEBR.

OMAHA, NEBR.—The St. Olaf Lutheran Choir, under the direction of F. Melius Christiansen, was heard in a program of choral music at the Technical High School. Listening to this wonderfully trained company of singers is always a thrilling experience and leaves a mental impression which the memory guards with jealous care, the only regret being caused by the consideration that there are so few such masterful and enthusiastic conductors as Dr. Christiansen.

Vera Leslie, Australian soprano, was heard in a song recital at the Jewish Community Center, displaying a voice lovely in quality, perfectly flexible and freely produced. Miss Leslie also proved herself an able interpreter, giving highly individualized and carefully balanced readings of such contrasted works as Rossini's air from the Barber of Seville, the Mad Scene from Lucia, groups of German lieder and modern English songs. Assisting Miss Leslie were Elgin Asbury, flutist, and Jean P. Duffield, pianist.

Pietro Yon appeared at the First Presbyterian Church in the dual capacity of organist and composer, winning great admiration and acclaim in both parts. His great skill as a performer, the brilliancy of his technic, and the breadth and vitality in his readings proclaim him a master artist. His compositions charm by the originality of their content and the skill with which they are developed. Mr. Yon played a Guillemant Sonata, a Prelude and Fugue by Bach, and several notable modern works.

The Orpheus Male Chorus, Fritz Al. Carlson, director, appeared in a public concert at the Technical High School. Again demonstrating the charm and interest which is attached to concerted music for male voices when the same is well performed, the Orpheus choristers sang a generous program of Swedish and English part songs to the great satisfaction of the audience whose approval was constantly made clearly manifest. Marie Sundelius, the soloist, gave great pleasure to the hearers by the beauty and finish of her singing. Her numbers included the aria, *Deuis le Jour*, from Charpentier's *Louise*, and two groups of shorter compositions. Martin W. Bush was accompanist for the chorus, and Corinne Paulson Thorson for Mme. Sundelius.

Another popular male choral organization is the Apollo Club, which gave its closing concert for the season with Jeanne Laval, contralto, as the soloist. Under its skillful conductor, Frank Van Gundy, the Apollo Club was heard in two works by Beethoven and other numbers by modern writers, showing in their singing the same careful preparation, enthusiasm for the cause and combination of excellence that have always characterized their choral ensemble. As soloist, Jeanne Laval proved a happy choice. Her voice, which is in itself so rich and colorful as to give much pleasure, is greatly enhanced by the intelligence and temperament evident in her interpretations. An aria by Bemberg and songs in German, French and English comprised Miss Laval's offerings. Jean P. Duffield played accompaniments for the singer, and Ruth Esther Rockwood for the chorus. J. P. D.

Rafaelo Diaz on Western Tour

Rafaelo Diaz, Metropolitan Opera tenor, has been motor-ing in the West while filling concert engagements. He finds that the country in that part of the world is as glorious as one can ever imagine, and the tenor is so enthusiastic about his trip he is covering about 3000 miles before returning to New York.

On May 16 Mr. Diaz sang in Vancouver and on May 27, in Hadley's Ode in Los Angeles. He was also scheduled to appear in San Diego and other California points and then return to Texas, coming back by way of Cleveland where he will sing at the Country Club on June 27.

A recent visit of Mr. Diaz in San Antonio brought him the public appreciation of Ola Gullledge in a tribute written in the San Antonio Light, headlined "Tribute to Diaz, S. A. Artist and Gentleman." The writer continued in part: "The Rafaelo Diaz whom the public knows best is light-hearted, gay, and care free, but the real Rafaelo Diaz is serious minded, thoughtful of others and vitally interested in the worth while things of life. . . . For nine seasons he has gloriously held his own as a member of the greatest operatic organization in the world. During two seasons at the Metropolitan he sang every performance of *Louise* and *Thais* with Geraldine Farrar. . . . Deems Taylor, a foremost critic of the age, said that Diaz would go down in history as the world's best interpreter of the role of the astrologer in *Coq d'Or*. Caruso, when asked who could best do this work as an interpreter of Spanish songs, said unhesitatingly that Diaz was the one and only one who could do it legitimately. San Antonio and the entire state of Texas have a distinguished man and artist in Mr. Diaz. His loyalty is unwavering. . . . He is absolutely himself. Coupled with his jolly, mischievous nature are depths undreamed of by those who do not know him well. Other singers at the Metropolitan who usually resent successes of a fellow artist, never say but the kindest things about him. His position is unique and enviable. Perhaps Texas does not realize what she has in her eminent son the only person in the entire state to carry triumphantly the burdens of the leading roles at the Metropolitan. He is an excellent musician with an astonishing pianistic ability, always a gentleman and an artist of whom America can justly be proud."

Crooks with Friends of Music

Upon his return from Europe, Richard Crooks will appear as soloist with the Friends of Music on October 30, the work to be presented being Beethoven's *Missa Solemnis*. During the season the tenor will also make two other appearances with this organization, as he has been engaged to sing the *Magnificat* on November 20 and the *Trauer Ode* on February 19. Music-lovers of Detroit have had the opportunity of hearing Mr. Crooks sing with the Detroit Symphony Orchestra a goodly number of times, but on November 16 they will hear the tenor in recital, which will be one of the artist's earlier engagements in America upon his return from operatic appearances in Europe. Another city which will hear the tenor shortly after his return will be Akron, Ohio, where on November 22 he will appear under the auspices of the Tuesday Musical Club of that city.

Mischakoff and Rundbaken Pupils in Recital

The violin pupils of Mischa Mischakoff and the piano pupils of Frederick Rundbaken will give a joint recital at Chickering Hall on Sunday afternoon, June 5.

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Myra Mortimer Comments on Dutch Audiences

As Myra Mortimer has appeared in recital in many parts of the world, it was natural in a recent interview with her that the subject should be discussed of the reaction of audiences in the different countries. In commenting on Holland, Miss Mortimer stated: "The Dutch are very difficult to sing for. They have a strangely combined temperament, due no doubt to the mixture they have of so much Spanish blood, as Holland carried on an eighty year war with Spain, and during that time there was a great deal of intermingling of the two races. That no doubt accounts for the outward reserve of the race, cold, calculating, intelligent, and on the other side the Latin warmth, fire and ecstasy. I remember Albert Spalding telling me, just before I went to Holland for the first time, 'Don't let them frighten you, they are as cold as ice at first, and then if they like you they are like a band of wild Italians!' Which I found to be quite true. They certainly display their Spanish blood, if they like you! I would advise any young artist to go to Holland, not to win success there, for that is very difficult, but to learn to receive the criticism of the Dutch critics. They are just, constructive, and absolutely unbiased, and as they are great linguists one can sing in all languages and have intelligent auditors. The Dutch critic, as we say, 'knows his stuff,' and I am grateful to many of them for their criticism of me, especially in the early part of my career, for I learned a great deal from them. Constructive criticism is most important; not only from the viewpoint of the artist but also from the viewpoint of the public, as a result of which both gain in knowledge. In Holland one



MYRA MORTIMER

receives constructive criticism and it does one good! Heaps of good! What Hollanders like most of all is simplicity, as displayed by one of the greatest of all song-singers and a Dutch woman, Julia Culp."

That Miss Mortimer is qualified to give her opinion on Dutch criticism is evident from her many concerts there and also from the fact that her husband and teacher, Willem Van Giesen, is a Hollander. She will return to his native country again next season, in March, and her many reengagements speak in no uncertain terms of her popularity there.

At Miss Mortimer's recent appearance in Queen's Hall, London, there were many celebrities in the audience, among them Elena Gerhardt. The contralto is now in Southern Italy, in Sorrento, the old home of Caruso, where she is spending six weeks. Her 1927-28 season starts the first week in October in Copenhagen, after which there will be appearances in Norway and Sweden. She also will again sing in London before sailing for her native America.

Else Harthan Arendt's Southern Successes

Else Harthan Arendt, soprano, has returned to Chicago from some very definite successes with Southern audiences. Her performance with the Philadelphia Symphony Orchestra at the Spartanburg May Festival elicited continued applause from the audience and the orchestra alike, and she responded to a number of recalls. She also sang that week at Tryon and Columbus, N. C.

On May 26, Mme. Arendt filled a return recital date at Waterloo, Ia., on May 28, at Iola, Kans.; her third Kansas City appearance was scheduled for May 29, and her first appearance at Albuquerque, N. M., on May 31.

Seagle Colony Confirms Theory

The Seagle Colony was much interested in an article which appeared recently in the Literary Digest on the subject of cows and music. Several of Seagle's best and now most famous pupils, who were working their way through at Schroon, had as one of their duties the job of milking the fine Guernsey cows. They had all been named for famous singers, by the way, and in the evening one often heard calls—"Here Tetrastini," "Here Melba," etc. These boys invariably sang while they milked and contended that the cows gave much more milk to music. This theory has now been confirmed by the Digest.

La Forge-Berumen Artist Praised by Grainger

Anita Atwater, contralto, was heard at the White Plains Festival at White Plains, N. Y., on May 12. Miss Atwater sang Percy Grainger's Power of Love, and was highly praised by the composer for her splendid rendition of the song. She will be heard as soloist with Goldman's Band on the evening of June 10 in Central Park, New York. Miss Atwater studies at the LaForge-Berumen Studios in New York.

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GOTHAM GOSSIP

The closing concert of the Women's Philharmonic Society, Leila H. Cannes, president, took place at Steinway Hall, May 1, and was devoted to the Junior Branch, the program consisting entirely of piano and violin numbers. The young artists, ranging in age from five to fifteen years, acquitted themselves creditably in the works of Haydn, Beethoven, Mendelssohn, Schumann, Grieg, Chopin, Leschetizky, Moszkowski, Kreisler, Debussy and a score of lesser lights, displaying considerable musical talent and excellent training. The large audience present was very enthusiastic and gave the young performers full meed of applause. The reception committee consisted of Helen Heinemann, Ruby Quinlan, Anne Christian and Gertrude Hamilton, with Kate J. Roberts, chairman of press.

VAN GELDER STUDIO MUSICALE

Marie Van Gelder's first housewarming party and monthly students' recital a fortnight ago was a great success. The audience was pleased with the pupils' progress, and pronounced her teaching of the following singers excellent: Mesdames Resa Liebowitz, Hjordis Longacre, Elizabeth Muse, Leslie Eadie, Elsa Mandelin, Anita Dalberg, Florence Keuthen, Gudfried Wold, Rebecca Becker and Mae Zenke. By request Mme. Van Gelder sang the aria from Herodiade, accompanied by her Ampico, and refreshments were served. This is Mme. Van Gelder's third season with the New York College of Music.

Miura Changes Management

Tamaki Miura has called the attention of the MUSICAL COURIER to the fact that in her advertisement in the issue of May 26 the name of Frank T. Kinzing appeared as presenting her in Namiko San on tour. Mme. Miura states that Mr. Kinzing is no longer her representative and that the new management will be announced shortly. Mme. Miura will begin a series of performances of Namiko San at the Selwyn Theater, New York, on June 6.

Alex. L. Steinert Wins Juilliard Fellowship

The Frederic A. Juilliard Fellowship in musical composition has been awarded to Alexander L. Steinert of Boston. This entitles Mr. Steinert to three years' residence at the American Academy at Rome.

Vengerova Pupils Heard

Pupils of Isabelle Vengerova were heard in a recital at the Guild Hall on May 29 and distinguished themselves

by unusually excellent performances. Those who played were Telma Cohen, Liuba Schneiderman, Carl Scott, Alice Goldberg, Joana Leshin, Rashel Kretschmar, Louise Leshin, Bella Braverman and Eleanor Fields, the two last named being students at the Curtis Institute, Philadelphia, where Mme. Vengerova is a professor. The music played was mostly of a classic sort and of great difficulty. Such things as Beethoven's concerto in C major, played by Telma Cohen; the Wagner-Liszt Tannhäuser march, played by Bella Braverman; Mendelssohn's G minor concerto, played by Louise Leshin with Joana Leshin at the second piano, and works by Bach, Schumann, Chopin, Weber, and so on were on the program. There was an audience which taxed the hall to its capacity and the fine showing of these students, some of them apparently very young, received the hearty applause which it so fully deserved.

Loring Scores in Fitchburg

An extract from the Fitchburg Sentinel, of the success that Louise Loring had with the Fitchburg Choral Society: "The miscellaneous program given last evening in city hall was in quality and variety an appropriate conclusion to the annual spring festival of the Fitchburg Choral Society. One of the assisting artists was Louise Loring, dramatic soprano of the Chicago Civic Opera Company. Mme. Loring chose as her first number O patria mia, the aria from Aida. It was evident at once that the singer had a powerful soprano voice, under excellent control. She sings apparently without effort, with remarkable clearness of tone and appreciation of mood. Her association with grand opera would naturally make her entirely at home in the dramatic arias of Aida, but she did not confine herself to this form of expression, where power and histrionic ability count so much. She also sang a group of songs, which she accomplished with surprising skill, for they apparently demand quite a different quality. She sang Wir wandelten, by Brahms, Stelle Sicherheit, by Franz, and As we Part, by Ilgenfritz. For the third one of her group she made a different choice. At the close of her numbers Mme. Loring was called upon to give encores, and finally sang Annie Laurie."

Max Jacobs to Teach During Summer

Max Jacobs, violinist-conductor-pedagogue, will spend the summer in teaching at his New York studios and at his summer place, Jacob's Ladder, in Hampton, N. J., from June to October.

Stock to Have Honorary Degree

Frederick Stock, conductor of the Chicago Symphony Orchestra, will be given the honorary degree of Doctor of Music by Cornell College, of Mount Vernon, Ia., at its commencement exercises, June 8.

ANN ARBOR FESTIVAL

(Continued from page 23)

School of Music took place in the ballroom of the Michigan Union. Hundreds of guests and former students were present, including distinguished guests who were present at the festival. Aside from routine matters of business and the renewal of old acquaintances, an important address on musical culture was delivered by Felix Borowski, speaker of the day.

A cablegram from Munich was received by the festival authorities from Dr. Albert A. Stanley and Mrs. Stanley complimenting and extending best wishes for the festival week. Dr. Stanley, who founded the festival years ago, if not present in person, radiated in many ways the Stanley influence.

A. X. T.

OBITUARY

LUCIEN G. CHAFFIN

May 26 Lucien G. Chaffin, formerly well-known and active as organist, composer and musical editor, died in Montclair, N. J., at the home of his surviving daughter, Mrs. Ethel Balthazar. He was a graduate of Brown University, the composer of the XXIII Psalm, Euridice, Epithalium, Wedding Song, etc., and in 1876 played at the Centennial Exposition in Philadelphia. In recent years he was largely known as musical editor and reviser for various prominent music publishers.

JANE CATHERWOOD

The death is announced in Los Angeles of Jane Catherwood. Mrs. Catherwood lived for many years in Los Angeles, where she taught singing and was local correspondent of the MUSICAL COURIER. She gave long and constant care to her invalid husband, the late Dr. Thomas L. Catherwood, and his passing no doubt hastened her end. She was buried in the family lot in Austin, Minn.

PAUL WELLS

A report from Jacksonville, Fla., dated May 20, states that the body of a man taken from the river there is believed by the authorities to be that of Paul Wells, of Toronto, a well known Canadian pianist. It is thought that he committed suicide. Mr. Wells recently resigned from the Toronto Conservatory of Music owing to ill-health and declared it to be his intention to go abroad.

WILLIAM H. H. LONG

William H. H. Long, well known as a musician in Western Pennsylvania, passed away on May 2 after a short illness at his home in Pittsburgh, Pa. Mr. Long was director of the Pitcairn shops' band of the Pennsylvania Railroad.

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MUSIC ^{AND} THE MOVIES

MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

HOW ROXY SELECTS HIS BALLADS

Perhaps you may wonder where Roxy discovers some of the charming ballads which his soloists sing "over the air" during the "gang's" broadcasting sessions on Monday night. There is a song about father, that you perhaps remember hearing in the long, long ago, or some little ditty faintly reminiscent of one you learned at your mother's knee, or some little love song that was in your heart when you were young and romantic and the world looked gay and bright—or perhaps you have never heard that song before and wonder from what particular pigeon hole in his huge musical storehouse Roxy managed to discover that infectious lyric with its message of sentiment or humor.

To begin with, Roxy loves music. He responds to its mood, and he has done so ever since as a mere lad he heard the bugle's call and joined the Marines. In his first little theater, where admission cost a nickel, music formed an important adjunct to his program, and his very first hand bill, framed in a neat black, reads as you stand before it on the wall of his spacious offices in the Roxy Theater:

THE FAMILY EXTRA SPECIAL FEATURE

To demonstrate the remarkable talent of my musical staff, I take pleasure in presenting them in solo work.

THURSDAY EVENING

Vocal Solo
"In the Shade of the Sheltering Palms"
Tom Earl

FRIDAY EVE.—VIOLIN SOLO

Hungarian Dance
Irma Walter

MONDAY—PIANO SOLO

Rondo Capriccioso
Mendelssohn
Mabel Rennie

TUESDAY—VOCAL SOLO

A Dream
Mr. Earl

WEDNESDAY—VIOLIN SOLO

Fantasy from Faust
Gounod
MISS WALTER

These solos will be rendered in addition to our regular performance and I promise you a musical treat you won't forget. Every evening.

S. L. ROTHAFEL
Owner and Mgr.

Possessing an uncanny musical memory, Roxy has amassed over a period of many years a vast musical repository stored away in the recesses of his brain, and whenever he wishes to portray some special musical sentiment he has only to consult this memory, and like as not the gap is breached. Added to this, shortly after the composer's death Roxy purchased Victor Herbert's musical library—a valuable collection of scores and selections used by Herbert during his years as composer, conductor and musical director, and this forms the nucleus of one of the largest musical libraries in the country.

Then again, many of the ballads are written especially for Roxy. As an example, one Sunday afternoon, some weeks ago, Roxy and the Gang journeyed to Rye, N. Y., to attend the official opening of a house serving as a model of craftsmanship and efficiency to the community. In the prettily terraced garden was a sun-dial bearing the inscription "somewhere the sun is shining everywhere." "That's a pretty sentiment for a song," Roxy exclaimed to Daddy Jim Coombs, long a popular member of the Gang. "It certainly is," said Daddy Jim, and while Roxy inspected the model house, Daddy Jim took a pencil out of his pocket and a note book, and composed the following ditty:

"Sometimes the sun is shining,
Sometimes the sky is blue,
Sometimes our hopes are pining,
Sometimes our hopes are few.
"But when the shadows darken,
And skies are dull and gray,
Just watch and wait and hearken
As peaceful voices say—

"It is always morning
Somewhere in the world.
Bright day is dawning
Somewhere in the world.
Hope is always springing
Somewhere in the world.
Birds are always singing
Somewhere in the world.
Yes, it is always morning
Somewhere in the world."

When they returned to the studio, Leo Russato, pianist and composer, also with the Gang, wrote the music. It was dedicated to the wife of John Morehead, and the next night Arthur Lange sang it over the air to the multitudes listening in.

WARNER BROTHERS ANNOUNCEMENTS

Warner Brothers have two successes on Broadway at the present time: The Missing Link with Syd Chaplin, at the Colony, and John Barrymore in When a Man Loves, at the Warner Theater.

Barrymore still reigns in what is termed one of the best successes of his film career, and although it would be hard to exceed the records established by his previous offering, Don Juan, it would not be surprising if the present film would succeed in doing it before its close, which is not yet in sight.

The record of attracting the largest number of people in a single day to the Colony Theater, under the continuous policy, was up to last week, held by one of Harold Lloyd's pictures, The Freshman. No other picture following it at the house was able to approach its daily attendance figures until last Saturday when Syd Chaplin's latest vehicle, The Missing Link, came to the front and, through the fact that standing room was permitted, exceeded the best of the Lloyd figures for a Saturday. Again on Sunday the figures exceeded those of any Sunday of the spectacled comedian's

picture by a comfortable margin. What The Missing Link was doing here, it was repeating, in a way, in Jersey City. At the National Theater in that city, where the picture is having a run, it broke every record for attendance known to the theater on both Saturday and Sunday. As a creator of merriment it must be said of The Missing Link that it is most satisfying, which explains its popularity. The outstanding number on the Vitaphone program that is given in conjunction with The Missing Link is furnished by John Charles Thomas and Vivian Segal.

Very shortly, however, Warner Brothers will present several new pictures to Broadway: Dolores Costello in Old San Francisco, a story submitted by Darryl Francis Zanuck, and The First Auto, described as "the romance of the last horse and the first horseless carriage." Prominent in the cast will be Barney Oldfield, the first "demon racing man." With both presentations there will be Vitaphone bills of interest.

And an announcement of special note comes in the acquisition of Al Jolson by Warner Brothers. He will make his screen debut in the title role of The Jazz Singer, in which he will be seen and heard in a number of selected songs. Jolson is in Hollywood and will begin making the film shortly.

KING OF KINGS IN TWENTY-SEVEN LANGUAGES

The success of The King of Kings, both in New York and in Los Angeles, has been such that the Producers' Distributing Corporation announces that the technical staff of the De Mille studio is at work now on the title versions for twenty-seven countries, with more to follow later. At present the experts are translating the title into the French, German, Italian, Spanish, Dutch, Swedish, Norwegian, Danish, Portuguese, Hungarian, Polish, Russian, Japanese, Hebrew, Bohemian, Roumanian, Slovakian, Serbian Bulgarian, Greek, Syrian, Arabic, Finnish, Turkish, Chinese and Hindustani. The universal theme of The King of Kings should make this picture one of the most popular and successful of all the American films ever sent abroad.

Hugo Riesenfeld, who arranged the musical score for the New York and Los Angeles presentations of The King of Kings, sailed recently for Europe for a well earned two months' vacation. His assistants will assemble the musical scores for the eight road companies.

Of interest in connection with The King of Kings is the fact that the picture story is now running serially in the metropolitan newspapers throughout the country, the publishers of this version adapted by Jeanie Macpherson and Henry MacMahon, reporting that the book will exceed the published version of The Ten Commandments.

7TH HEAVEN OPENS AT SAM H. HARRIS THEATER

Although Chico was compelled to work in the sewer, he chose to live near the stars, and in 7th Heaven, the motion picture which began a long run at the Sam H. Harris Theater last week, one is given a glimpse into what he thought of life and how he—and Diane—met its trials and tribulations. Chico (played by Charles Farrell) rescues Diane (Janet Gaynor) from the law and also the clutches of her drink sodden sister, who is an absinthe addict. Of course Diane is a fear-stricken creature, but Chico, who is, as he styles himself, a "remarkable fellow," soon inspires her with courage, and his oft-repeated request to "look up and not down" comes in good stead when he is called to war, and then it is she who has to do the encouraging that all will come out well, even though she does so between a smile and a tear. And that the swaggering Chico is "a remarkable fellow" is proven when he returns from the war bereft of sight but still having faith that "nothing can keep Chico blind very long." 7th Heaven is a photoplay which is full of action; it has many beautiful and poignant love scenes, there also are some excellent humorous touches, and it holds the interest from start to finish. It is well directed by Frank Borzage and unusually well acted by all of the principals which include in addition to those already mentioned, Lillian West, Gladys Brockwell, Albert Gran, Marie Mosquini, David Butler, Ben Bard and others.

Preceding the showing of 7th Heaven there are several Movietone features which are well worth seeing and hearing, for the voices and music come through clearly and distinctly. West Point Cadets go through some of their drills; Lindbergh is seen making his start for Paris; Raquel Meller sings, and Ben Bernie and his orchestra also give several selections.

JOHANSSON AND CARTIER IN DANCE RECITAL

An audience which included many prominent personages applauded the recital given by Ronny Johansson and Jacques Cartier at the Guild Theater on May 29. The program was a long one, but so varied and well executed that it held close attention and interest from the first number to the last. Miss Johansson is a dancer of grace and skill. She has her body under excellent control; her facial expressions are unusually good and her hands most expressive. Her fine sense of rhythm also is a decided asset. Whether in the graceful minuet or waltz, the humorous or roguish numbers, this delightful artist did not fail to win the approval of her audience. No less successful was Mr. Cartier, who proved his skill not only as a dancer but also as pantomimist. Horror and fear were well portrayed in Galeazzo visits the bier of King Nardi, while in Til Eulenspiegel he took advantage of his opportunity to be grotesque. Following this he gave an impression of an Eastern actor, and concluded the first part of the program with some primitive dancing which was met with the most enthusiastic of applause. In the second part of the program Mr. Cartier's most impressive number was the Legend of the Snow God, an Indian dance, in which he wore a gorgeous head-dress of white feathers. In the final numbers he injected imagination into his delineation of Gossip and strength and virility into his presentation of the Blanket Dance of the Hopi Indians.

Two splendid musicians furnished the accompaniments

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for the various dances, both of them playing with sympathy and understanding. Marcella Geon assisted for Mr. Cartier and Louis Horst was at the piano for Miss Johansson.

TOMMY

Tommy—that delightful comedy which has been running some months at the Eltinge Theater—continues to attract large audiences and spread good, clean humor. By Howard Lindsay and Bertrand Robinson, the story deals with the love of two boys for the same girl. One a self-satisfied chap of the 1927 brand, and the other a thoughtful, sensitive character. There are many humorous turns, several of which are provided by the girl's uncle, a political boss, who tries to settle his niece's affairs of the heart as he would a civic question.

The cast is excellent. Sidney Toler as Uncle Dave is outstanding, his performance being admirable. His quiet, easy-going manner and cunning had its effect on the audience, proving a marked contrast to the erratic but dull brother played by Lloyd Neal. Maidel Turner, as the mother, was well cast, while honors for the younger members of the cast were shared by Peg Entwistle, the girl; Alan Bunce, the self-satisfied admirer, who revealed a good quality of voice when he sang a little number at the piano, and William Janney as Tommy. Janney is a skilful young actor and rose to fine heights in the last act when he returns to his sweetheart's home, much befuddled by "fire water," and causes an uproar in the household.

Tommy is refreshing. It should be awarded one hundred

per cent by the censors, and yet it is never dull, never long drawn out, never too far-fetched.

THE CAPITOL

This is America week at the Capitol and every red blooded American who can will be going there. If the French view point of the American is true, which is that we have an unbounded love for sport and a great unsurpassable pride, there is the finest exhibit of these two at the Capitol, with the glorification of the great American pastime, baseball, in the picture Slide, Kelly, Slide and in the many and various views of Lindbergh, and the progress of American aviation as seen in the Capitol news.

The Metro-Goldwin-Mayer production is dedicated to the baseball player, and is the first time that romance of baseball has been immortalized in the films. A little baseball history informs us that the game was instituted in 1868, when five cents was the entrance fee. One wonders what Americans did before that. Director Sedgwick used the actual World Series as a background for the film and has woven around this the original story of A. P. Younger, which brings out the trials, heartaches, and human side of the men one usually thinks of as only athletes. Perhaps the one and only comment not entirely complimentary to the production is that this side is stressed a little too much; otherwise the picture is delightful, with its whimsical humor so cleverly embodied in the role of Kelly by William Haines—the star pitcher from the country team. Irresistible he is in spite of his many characteristics, which make the boys hate and love him simultaneously. Second in importance is the role of Mickey Martin, as played by Junior Coghlan. As the freckled youngster he does an excellent bit of work besides figuring prominently in the life of the boys and the success of the team. All the pranks of men associated closely in life are well emphasized; excellent views are seen of the practicing fields of the teams, rehearsals, and finally of the actual World Series. The good plays, the bad ones, and the several moments of suspense at the deciding points are real thrillers—the click of the bats, the crack at the strikes, the rumble as the balls whiz by. One finds himself sitting on the edge of the chair. Of course there is also the charming little love touch supplied by Sally O'Neil. Harry Carey as Tom Munson, and Karl Dane as "Swede" are the loyal catcher and pitcher in sympathetic character. Mike Donlin, Irish and Bob Meusel and Tony Lazzeri of the Yanks figure in person.

Other features of the program are the Capitol Grand Orchestra, Mendoza conducting, which plays an arrangement by William Axt of Johann Strauss' waltz, Southern Roses; A Pageantry of India, a real revel in Oriental Gorgeousness, and Honolulu Moon, an elaborate stage presentation of a new composition by Fred Lawrence. A real Hawaiian atmosphere is achieved by the settings, the dancing, costuming and music. Margaret Austin is the solo dancer and there is also Raymond Scudder, noted virtuoso on the double guitar. The composition is sung by Celia Turrill, mezzo-soprano, and Marjorie Harcum, contralto. The only marring note of this lovely setting was the tendency of the singers to sharp, which ought to be closely watched as the singers are quite a distance from the orchestra and this makes the fault very noticeable. The feature number of the Capitol Ballet Corps and the Chester Hale Girls is a dancing ensemble of sensuous beauty—Gypsy Life. There are five episodes: The Gypsy, Tambourine, Variation, Love Song and Finale. This sketch is extremely well done and vibrates with the temperament and color of the Gypsy. Featured are Joyce Coles and John Triesault as the dancers, while Celia Turrill gives a rich and warm interpretation to the Love Song. At noon there is an alluring organ program by Dr. Mauro-Cottone including numbers by Schubert, Wagner, Drigo and Chopin.

PARAMOUNT

For this week the program at the Paramount opens very appropriately with the Paramount Male Quartet, staged in a

realistic trench scene, singing In Flanders Field, accompanied by the orchestra.

The Jesse Crawford Organ Concert, with Mrs. Crawford at the stage console, scored a hit, the principal offering being Lucky Lindy, dedicated of course to Captain Lindbergh, the successful trans-Atlantic flier.

An especially fine bit of this program is one of the Music Master Series, featuring Charles Gounod, composer of Faust. In this piece the orchestra plays a selection from the opera while the motion picture tells the name, and the scene is depicted on the film. At its conclusion the Prison Scene is done, with excellent singing by Emma Noe (Marguerite), Sudworth Frazier (Faust) and Ivan Steschenko (Mephistopheles). One of John Murray Anderson's presentations, entitled Winter Nights, comes next and as usual proves very entertaining. Some fine whistling is heard when the Arnaut Brothers appear as the Loving Birds.

The feature picture, A Million Bid, makes possible the showing of some wonderful scenes and difficult photographic work and also meritorious acting by the four principals, Dolores Costello, Warner Oland, Malcom McGregor and Betty Blythe.

ROXY'S

This week's program at Roxy's is called a "Memorial Program" in honor of Memorial Day and Victor Herbert, and the management has gone out of its way to make it interesting from beginning to end. To commemorate the third anniversary of Herbert's death the Roxy Symphony Orchestra and the Choral Group present the famous composer's American Fantasy and the entire cast takes part in two scenes and Entr'Acte of his popular Sweethearts. Grouped with the first number are also offered the Vitaphone presentation of Lincoln Caswell, distinguished impersonator of Abraham Lincoln, in the Gettysburg address, and also a tableau, There Is No Death, Geoffrey O'Hara, being sung by Harold Van Duzee. Needless to add, all are superbly done and are most appropriate. The Herbert number especially pleased, as it always does, the orchestra men even exceeding their usual high standard.

Sweethearts is too well known to all lovers of Herbert's music to need description. Gladys Rice is especially fascinating in the song hit of the show, Sweethearts, and Douglas Stanbury and the Ensemble score a hit with Every Lover Must Meet His Fate. Of course the favorite, Cricket on the Hearth, sung by Gladys Rice and Douglas Stanbury, pleases all, and Frank Moulan of musical comedy fame and J. Parker Coombs make much of Pilgrims of Love. Gambarelli and the ballet corps are excellent in the Dance of the Wooden Shoes. All in all it is a fine offering and worthy of frequent repetition.

Beside all this, there are also the opening organ number, a Fantasy Impromptu, a miscellaneous collection of popular and classic tunes arranged by Jacquet; the Roxy Cathedral Choir in Vasilieff's arrangement of the Volga Boatmen; the Roxy Jazzmanians in two numbers—Russian Fantasy, with Arthur Lang assisted by the Cathedral Choir and four Russian dancers, and Ain't She Sweet? (Ager), with Charlotte Ayres, Georgie Tapps, Male Quartet and Ballet Corps—and the usual magazine feature particularly interesting this week because of the fine Lindbergh pictures which of course arouse stupendous applause.

The feature picture is Cradle Snatchers, based on the stage success by Russell Medcraft and Norma Mitchell. Surely all those who saw the play liked it; but when they see this picture they'll find even more laughs and more interest than before. It's very good, so don't miss it. Louise Fazenda stars as Susan, and the rest of the cast is likewise excellent.

THE MARK STRAND

Resurrection is holding over still another week at the Strand, and no wonder for it is one of the greatest pictures Broadway has seen in many a day.

DO YOU KNOW THAT—

Sidney Toler, who plays an important role in Tommy, ventured into the musical field some years ago and wrote both the lyrics and music for several favorite songs, among which were The Rose Song (his best seller), Jack o'Lantern, Boogie Man, The Swing Song, Peggy Machree and Tipperary (but not the war-time success). Mr. Toler even had a satirical opera called The King's Mustache, which was already in rehearsal but was stopped before it was seen on Broadway owing to the feeling existent regarding the Kaiser at that time.

Beau Geste continues at the Rialto Theater, where this great film success is still attracting capacity audiences.

A portion of the Memorial Day program broadcast last Sunday night by Major Edward Bowes and his Capitol Theater Family over Station WEAJ was dedicated to the memory of the dead soldiers. The artists participating were: William Robyn, Celia Turrill, Sigurd Nilssen and Marjorie Harcum. The Capitol Theater Studio Orchestra and the Capitol Baby Grand, both conducted by David Mendoza, were also heard.

After several months of concertizing throughout the country, Sigurd Nilssen, popular baritone, has returned to the family fold at the Capitol.

The high standard of music scores to motion pictures is making itself felt in England and on the Continent. Edward Bowes has received word that King George and Queen Mary have officially expressed their royal appreciation of the music score to the Metro-Goldwyn-Mayer production, Ben Hur, which he arranged in conjunction with the members of his Capitol Theater staff, David Mendoza and Dr. William Axt. These three men are also responsible for the musical scores for The Big Parade, Camille and Annie Laurie.

The Mark Strand will show the following pictures soon: Babe Ruth in Babe Comes Home, Alone at the Front, and Broadway Nights. Resurrection, with Rod La Roque and Dolores Del Rio, broke all records here in its third week.

The many friends of Andres de Segura will be interested to know that the former Metropolitan basso is now working in Douglas Fairbanks' new picture, after which he will appear again with Gloria Swanson.

Joseph Lawren and Lawrence More have formed a partnership and will present revues, musical comedies, plays and special productions.

Phillips Jenkins Pupils in Recital

Mrs. Phillips Jenkins presented her artist class, with William Sylvano Thunder at the piano, in a recital of quartets and trios and songs and arias of early and modern music for women's voices in the Academy of Music Foyer, Philadelphia, on May 18. Mrs. Jenkins stated that the program was presented in the hope of giving an opportunity of all possible variety to each singer, who appeared as soloist and in ensemble numbers, thereby proving her ability to carry forward into a larger experience the ideals of vocal development and interpretation gained while in her School of Singing. Those taking part in the program were not beginners, several of the young ladies holding fine church positions and having appeared with success in concert.

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THE SCALA OPERA COMPANY of New York offers a wonderful opportunity to real talent—male and female—gifted with exceptional voice. The feature of SCALA OPERA CO. season 1927-1928 will be the world-premier of the Opera THE TWO ORPHANS from the sensational and popular drama by Davenry. It will be given at the ACADEMY OF MUSIC of Brooklyn and the MECCA TEMPLE of New York. For particulars write P. O. Box 52, Times Square Station, New York.

I SEE THAT

Thomas Edison has been elected honorary president of the International Musical Festival and Exhibition to be held at Frankfurt-am-Main.

Tamaki Miura is to have a limited engagement at the Selwyn Theater in Namiko San.

Alexander Steinert of Boston has been awarded the Juilliard Fellowship in musical composition.

Frederick Stock is to be given the honorary degree of Doctor of Music by Cornell College, Iowa, on June 8.

The second Colon season under Scotto opened auspiciously with Muzio in the title role of Norma.

Mr. and Mrs. Hughes will be under the management of Loudon Charlton.

Armand Bagarozzy will have the Cosmopolitan Opera Company at the Cort Theater all summer.

Three Adelaide Gescheidt artists, Fred Patton, Judson House and Mary Craig, sang at The Harrisburg Festival.

Albert von Doenhoff's trio for piano, violin and cello was played at a Brooklyn concert.

Three cello pupils of Willem Durieux have won fine positions.

Marie DeKzyer's monthly students' musicales attract much interest.

Carmelina Arra is a Haggerty-Snell pupil of personality and voice.

Lynnwood Farnam, organ soloist at Cincinnati Music Festival, was praised by the Enquirer and the Commercial Tribune.

Ida Gray Scott begins her summer master school of vocal music in New York, July 1.

The A. G. O. convention this year will be held at Washington, D. C., June 28-30.

C. Versel Chamberlain's five students' recitals at Chickering Hall, N. Y. C., closed June 2.

The Madrigal Club (Marguerite Potter, president) annual luncheon was the most successful yet held.

Gitla Erstinn, soloist April 26 for the Poughkeepsie Symphony Society, was called by the Evening Star "a surprise in superlative terms."

Edward T. Jenkins of Brooklyn is a unique combination of church leader, business man and amateur orchestra player.

John Barnes Wells' new humorous song, The Silly Little Fool, will soon be issued.

Lazar S. Samoiloff left May 25 for his Pacific Coast Master Vocal Classes.

The DeVere-Sapio vocal studios will remain open all summer.

The Music-Education Studio Spring Festival brought notably interesting programs.

Henry Rowley's reception musicale, May 25, filled his large Steinway Hall studio to overflowing.

Elsa Alsen and Edwin Swain will sing at one of the concerts on the Steel Pier, Atlantic City, during July.

Richard Bonelli recently concluded a concert tour by auto.

Dorsey Whittington is now under the management of Jean Wiswell.

Crowds swarm from many nearby towns to attend the North Shore Festival at Evanston, Ill.

First night's audience at Ann Arbor Festival pays notable tribute to Schumann-Heink.

World premiere of Howard Hanson's Heroic Elegy, commissioned by the National Beethoven Centenary Committee, was conducted by the composer at the Ann Arbor Festival.

The Intercollegiate Song Book just off the press is arousing unusual enthusiasm everywhere.

David Mannes is to conduct a Young People's Symphony series in Orange, N. J.

Witmark & Sons has published a popular Victor Herbert Album comprising songs from favorite Herbert operettas.

A song cycle by Hugo Wolf, based on poems by Heine, has been published by Fischer & Jagenberg.

Mengelberg and the Concertgebouw Orchestra created a furor in Cologne.

Tito Schipa's visit to London has endeared him to the music lovers of that city.

Edison Made Honorary President of International Music Festival

The Mayor of Frankfurt-am-Main, Germany, a few weeks ago selected Thomas A. Edison as the most famous contemporary American for the honor of patron and Honorary President of the International Music Festival and Exhibition to be held in that city from June 11 to August 28. His Honor's invitation was delivered recently through Jules Daiber, American representative of the Frankfurt and other European festivals, with offices in Steinway Hall, and Mr. Edison accepted.

The operatic dates of the festival will begin June 11 with Beethoven's Fidelio, followed by a Wagner Cycle including Rheingold, June 12; Die Walkure, 14; Siegfried, 16; and Gotterdammerung, 18, under the direction of Clemens Krauss. The premiere of Busoni's Faust will take place June 29. The period from June 30 to July 5 will be occupied by the Festival of the Fifth International Society for Contemporary Music. A Strauss Cycle will begin August 20 with Die Frau ohne Schatten, and include Ariadne on the 22d; Salome, 23; Elektra, 25; Intermezzo, 27; and Rosenkavalier, August 28, directed by the composer, Richard Strauss.

The accompanying Exhibition will feature musical instruments, phonographs, radio sets, etc., illustrating the "Past Fifty Years in Music," and many American manufacturers will exhibit.

Boggetti Artist in Successful Debut

Rosemary Albert, a young dramatic soprano, who has secured her entire vocal training under the direction of Giuseppe Boggetti, recently appeared in recital in the Academy of Music, Philadelphia, before what the critic of the Inquirer termed an appreciative and discriminating audience. "Promising operatic talent of a commanding calibre was disclosed by Rosemary Albert," wrote that reviewer, "when she made her debut in an exacting and interesting recital program. The immediately arresting aspect of this young singer is that her voice is not only exceptional in volume and range, but that it is also of appealing warmth and sweetness. The skill of Miss Albert's phrasing, her interpretive artistry and delicacy of detail, reflect credit both upon her inherent musicianship and the perception with which she has been trained." The critic of the Record also



ROSEMARY ALBERT,
artist-pupil of Giuseppe Boggetti.

noted Miss Albert's operatic possibilities, stating "Of operatic power and brilliancy the range of Miss Albert's voice enables her to sing high and low register songs successfully and to present the more dramatic operatic styles with real fervor and impressiveness." So much impressed was the critic of the Ledger with Miss Albert's singing that he declared "Rosemary Albert revealed one of the finest voices that has come out of Philadelphia in several years. Its range is very large, its power ample and its quality exquisite. Her interpretations would have done credit to a singer twice her age." And it was the opinion of the reporter of the Evening Bulletin that "It remained for the last weeks of the musical season to produce one of its most brilliant successes in the way of a vocal debut. This really notable event took place when Rosemary Albert made her first appearance in recital and delighted not only a friendly but a discerning and discriminating audience. Miss Albert is one young singer who has postponed her vocal 'coming out' until she was ready to prove her worth and to present a just claim to consideration and acceptance. Last night she disclosed not only a beautiful voice, but natural talent as a singer that has had the advantage of judicious and proper training along the lines calculated most effectually to develop her ability and to enable her to make the most of her rare talents."

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